# THE NEW YORK DRAMATIC MIRROR

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Photo by Bushnell, Seattle.

MAGDA H. FOY.

BY their homes ye shall know them.

Does a gasp of dismay go forth from the friends with whom I chat each week? It sounds a bit arbitrary, I admit. By their homes ye shall know them. But, mark you, I said homes, not hotel rooms. A home is that habitat which your will has played a part in choosing. The two by four, occupied before you enter, of the one-night stand can scarcely bear your indelible impress when you dart from it at four in the morning on an "early jump." The home is a tarrying place from which the individuality shines forth. The personality of the owner is shown in her home.

You know, almost before she enters the room to receive you, the manner of woman you are to meet. The room tells you. My first meeting with Lillian Russell was a case in point. Never having seen her on the stage, I knew only that she was beautiful. The photographs that had fallen into my hands did not impress upon me her type. The room in which I waited did. It was the drawing-room of the suite of apartments she occupied so long at the Ariston. Though a large room it was crowded with handsome furniture. There was no set type. A chair here, a table there, yonder a whimsically beautiful cabinet, bespoke the rule of the mistress's whim. Perhaps Louis Quinze pieces dominated. One moved carefully among them, apprehensive of an accident to one of the frail, beautiful chairs, to the couch that was a downful, silken invitation to ease. Miss Russell should have named that broad mass of perfumed cushions Sans Souci. On the table was a huge lamp swathed in yellow silk. Sunshine colored ruffles hung from its wide shade. The light behind, hidden somewhere in the depths of the yellow silk, was tempered to softened sunshine. The lace curtains at the windows were broad and full and trailed generously upon the rich, soft rugs. They and the big silk wrapped lamp were the keynote of the room. Soon there entered the sumptuous room a sumptuous beauty, built on ample lines, gowned richly, silk and lace floating about her feet as waves break upon the shore and are followed by others and others endlessly. The room had fitly heralded her.

Antipodal, like their characters, are the homes of Lillian Russell and Maude Adams. Whether she be in her quiet town house or at her farm home at Ronkonkoma, or in her mountain place in the Adirondacks, there are about the creator of Lady Babbie many books, quaint curios, as the Sedan chair which she converted into a telephone booth, wide spaces, open grates and simplicity. She, too, has whims of furnishing. Once she fancied a long table at which all must sit on one side, facing the fireplace. And her collection of old candlesticks had reached, when she tired of it, more than one hundred pairs.

Virginia Harned's home near Central Park West bears in its note of abundance resemblance to Miss Russell's surroundings, though the scholastic element is present in her husband's, E. H. Sothern, taste for books and comparative solitude. The same fondness for soft, floating fabrics and a plenitude of elegant adornments is evident wherever Sadie Martinot bides for more than a week.

Back to the Maude Adams type of surroundings we hark at sight of the surroundings of Blanche Walsh's choice. Miss Walsh enjoys the wide spaces. She is impatient of what she regards as superfluous details. Her home, like her character, follows broad, strong lines. She likes the big, plain fireplace, the wide open window, the straight, scant curtains that do not trip the unwary, the substantial but not obtrusive nor too numerous rug. She drives her housekeeper to confession by her bi-monthly weeding out of what she deems unnecessary furniture and bric-a-brac.

Where Annie Irish is is always quiet elegance. The symbol of her home is the fair hand and wrist in their frame of lace ruffles hovering over the shell-like china of the prettiest tea table in New York, and in the background of the mental perspective her husband's, J. E. Dodson, den, its wall nearly hidden by the autographed portraits of great players, its bookcases bursting with old plays and the biographies of the world's greatest actors.

Eleanor Robson's green and white drawing-room and all the other rooms of her apartment are chaste, correct, perhaps a shade conventional, but undoubtedly charming. The rooms in which one finds Dorothy Donnelly are airy, sunny resting places, where good books and pictures abound and where is led the thoughtful life that bears fruit in excellent performance. Reflection is the parent of effort.

Summarily, though, good mental furnishing is the essential. In good time the outward emblems of the inner furnishing follow as the fruit succeeds the blossom.

If Olga Nethersole comes to this country next Autumn with Dédale there will be a rattling of the bones and a beating of the pulses of criticism. For Dédale, by Paul Hervieu, climbs to the top of the thermometer in the discussion of divorce. The story of Dédale was told me by an actress who had seen it in Paris, who wanted to play it here, and whose manager said her "Nay."

"Why?" demanded the actress.

"Because it is much too Gallicly frank," said the manager, and the actress appeared in an American apology for and appreciation of an historic English courtesan, which apology and appreciation died lamentably in its early infancy.

But Olga Nethersole, after Sapho, fears not Dédale.

The story of Dédale is that of a husband whose marital infidelities were so flagrant that his wife divorced him, even in Paris. The wife marries again. Chance throws the husband across her pathway. Instead of treating him as she would any other stranger the ex-wife of this ex-husband lingers and discusses with him the merits and demerits of divorce. The ex-husband doesn't believe in it. The wife doesn't know. The personal note develops strongly in the interview. Her former spouse inveighs passionately against legal separations. The wife, who belongs to the vast fraternity of "weak sisters," is seen to waver. The curtain falls upon a situation most complex. Your neighbor tells you that she is sure that the "weak sister" is unfaithful to her second husband. The second one might now name the first as corespondent. It was in another situation equally unpleasant to the olfactory organs that Bill Nye gave the advice, "Burn a rag."

In the pleasant last act the husbands, present and past, meet. They wrangle about divorce. No. 1 boasts to No. 2 that their wife has but one child, that it is his. I believe the actress told me that this discussion occurred on the edge of a precipice. If memory plays me no tricks, she also mentioned a pistol shot. Why both? At any rate the husbands die together, though not in each other's loving arms.

I shall not take mother nor Aunt Jane to see this play.

Jefferson De Angelis has for a dresser a young man of the chorus, a thin, intellectual faced young fellow who will not remain long in the chorus if I read the potentialities of character aright. I know nothing of his dramatic talents, but it startled us to see this person of distinguished bearing and a yellow silk robe enter the comedian's dressing-room and without a word of apology pull off Jeff's green jacket. We fled to the front before anything further happened.

In Sergeant Brue Harry MacDonough as "Crookie Scrubs," Lawrence Wheat as "Rev. John Lamb," known to crooks and crook pursuers as "Charity Jim," and David Bennett as Captain Ray (Radium Jack) do clever work that leaves an unpleasant taste in the memory. It is no whit the fault of the actors. They do their work well. But three criminals, one of them impersonating a clergyman of the Church of England, doing the prison lockstep, and turning hypocritical but exultant faces to the audience while they sing a pæan to their "profession" of thieving sits not well upon the mind, is a clog upon the mental digestion. Jests about the Church, about crime, must be delicate and exceedingly well turned to be durable. And the conception of this song jest is neither delicate nor well turned.

Florence Smythe, who has an interesting fad for giving to the furniture in her home the names of persons she knows, paid a New York friend this pretty compliment: "I have named my piano after you, because you both receive all my moods and give back only music and harmony."

The office boy, that Cerberus of the manager's offices, has brothers in the magazine and publishers' offices of this city.

Recently Edgar Saltus encountered one of these St. Peters at the gates of Paradise.

"Whom do you want to see?" asked the boy.

The author told him.

"What do you want to see him about?"

"I want to ask his hand in holy wedlock."

Pietro Mascagni, about whose rose of genius the thorns of eccentricity are so thickly set and who left behind him in America a trail of disturbing and disturbed memories, has charmed Italy with an operette, L'Amica. Mascagni, to whom much should be forgiven because of his Cavaliera Rusticana, recalls the musicians' unions of this country in unpleasant speech, but of one American he speaks with smiles.

"My Italian Santuzzi could sing," he says; "my French Santuzzi could act, but my American Santuzzi, Caro Roma, could both sing and act."

THE MATINEE GIRL.

*Photo by Sands and Brady, Prov., R. I.*

LEONORA KIRWIN.

Leonora Kirwin, whose picture appears above, has recently risen to considerable prominence in stock company work. She was with the Albee company in Philadelphia for one season, in Providence one season, and in Pawtucket, R. I., for two seasons, playing ingenue and alternate leads with success. For a while she was a member of The Chinese Honeymoon company. This season she has been with the Albee Stock company at Providence, where she closes July 1. For next season she has been engaged with the Alcazar Stock company, San Francisco, which opens Oct. 1. Wherever Miss Kirwin has appeared she has made many friends and won popularity.

## AUGUSTUS THOMAS' PLANS.

Augustus Thomas, who returned from Europe last week, has finished for next season The Embassy Ball, in which Kirke La Shelle planned to star Lawrance D'Orsay. It is a comedy of Washington diplomatic life. The death of Mr. La Shelle has made it uncertain who will present the comedy, as Mrs. La Shelle will only continue the four plays now running and make no new ventures. Mr. Thomas expects the matter to be settled in a few days as to what manager secures Mr. D'Orsay and the play.

The other play is Jim Delancey, which he wrote for John Drew. It is a three-act comedy of Newport and New York. Mr. Drew objected to the title and it will probably be changed. Mr. Thomas will spend the Summer on his place near East Hampton, L. I., returning to Paris for the Winter with his family. In the Spring they all return to live in America, because his son will have finished his three years' course in a French school.

## ENGAGEMENTS.

J. Grant Gibson, for the Canobie Lake Opera company at Haverhill, Mass., opening July 3.

Annie Mortimer, who played Mrs. Pollock in Shadows on the Hearth last season, re-engaged by Arthur C. Alston for the same part next year. Mrs. Mortimer has been with Manager Alston almost continuously for the past ten years.

## THE LAW AND THE MANAGERS.

### The Press Unanimous in Condemnation of the Anti-Critic Plot.

*Terre Haute, Ind., Star.*

These men forgot that they are operating in America, where the people hate a monopoly, a dishonest syndicate and unfairness as the devil hates holy water. They forgot that even the members of a Theatrical Syndicate are amenable to the law of the land. But they know it now. A New York judge has bound them over for trial on a charge of conspiracy. They attempted to escape by making the claim that a theatre is a private and not a public house, and that they have the right to exclude any person they desire for or without cause. But the New York jurist has decided that a playhouse is a public place of amusement. This contest between Metcalfe and the Syndicate has more than ordinary interest to the public. The future of the drama in this country may be affected by the result. It is indisputable that there has been a degeneration of the drama in this country within the last few years. Art—everything, has been subordinated to the almighty dollar. The Syndicate practically controls. If it is cheaper to put trash on the stage they do it, knowing that the public demands amusement, and in the absence of anything worth while will patronize even the trashy production. The public is being cheated. Now any theatrical manager has the right to present trash if trash appeals to him. But the theatrical managers are playing with fire when they form a syndicate and enter into a conspiracy to deprive the public of the best. Metcalfe called attention to this tendency in criticisms that burned and hurt. He refused to pronounce a rotten play, in which a Syndicate-made star mumbled and stuttered through the mediocre lines, as a brilliant drama brilliantly presented, and so this Syndicate indignantly barred him from the theatres. Now it remains to be seen whether such tactics will work in this country. If they are considered legitimate, then it is good-bye to the artistic in the drama.

### The Common Sense Standpoint.

*Philadelphia Inquirer.*

Looking at the matter from a merely common sense standpoint, it seems that as this is a free country in which all men have equal rights before the law, any attempt on the part of a theatrical manager to discriminate against any particular individual except for some reason recognised by the law as valid must be unjustified. It also appears to be obvious that such discrimination, if exercised at all, must be for the benefit of the audience and not for the private satisfaction of the manager. A person who presents himself for admission in an intoxicated condition can be kept out, of course, and equally of course, a person whose misconduct is a source of disturbance to those around him can rightfully be ejected. But the controlling consideration seems to relate to the safety and comfort of the public. In the case of the present plaintiff it is not charged that he had rendered himself liable to expulsion or exclusion by any kind of physical misbehavior. His offense, such as it was, solely concerned this or that manager. It did not at all involve the safety or comfort of the public, and that it could be legally resented in the manner described is a very doubtful proposition. The persons aggrieved were not without a remedy. Their right was to bring a suit for libel, and that is what they should have done if they thought it worth their while to take any notice whatever of the matter. Certainly, it is the general understanding that a theatre is open to all who behave themselves and are prepared to pay the price of admission, and it is not likely that anything will develop in the course of the present proceedings to prove this impression erroneous.

### The Act of the Managers Unjustifiable.

*Colorado Springs Gazette.*

Under the circumstances the action taken by the Trust seems wholly unjustifiable. It is evident that a manager has a right to exclude a drunken man or a lunatic or anybody else whose presence would interfere with the pleasure, comfort or safety of the audience. There is no charge of this kind against Metcalfe. He was refused admission only because he had severely criticised the methods of the Trust managers in the columns of the paper for which he writes. It is clear that if he libeled them they could have had recourse in a suit for damages against both him and his paper, but they chose instead to bar him from their theatres, a method which, if not actually illegal, certainly appeals to the popular mind as unjust and unwarranted. There are good and sufficient reasons why the Theatre Trust should be broken up, and if the persecuted critic wins this suit it may lead to other proceedings which, if not absolutely fatal to the combine, will at least cripple its autocratic power. The public and the independent players need not yet despair, for, in the language of Metcalfe's paper, "while there's life there's hope."

### They Proceeded Unwisely.

*Columbus, O., Dispatch.*

In the final settlement of the case there is bound to be a great deal of interest. To the lay mind it must seem that the magistrate is right and that the theatre managers have proceeded unwisely. If they were really injured, they had a means of redress in a suit for damages. They elected, instead, to settle the matter themselves by withholding from the critic the opportunity to criticise. This, of course, could not be accomplished and their action took on the nature of personal revenge or retaliation. This becomes more apparent when it is realised that the managers would never have thought of disciplining the critic if he had continuously and extravagantly praised the shows they had to offer. Whatever the merit of the Metcalfe criticisms, the question involved is, To whom does the critic owe the greatest allegiance—to the theatrical managers or to the public? A discriminating critic is of great service to his paper and to the amusement-going public. A vindictive or ignorant critic would soon be discovered and lose his power to injure anybody but himself and his employer.

### The Decision Sound.

*New Orleans Times-Democrat.*

The magistrate before whom the criminal proceeding was brought by Metcalfe has rendered a decision which means the managers will have to stand trial for conspiracy in a higher court. The decision strikes us as sound. Aside from the legal aspects of the case, there can be no question that the managers have taken a step not deserving of public sympathy. Nothing is so helped by criticism as the stage, and it is to the public interest and the interest of the drama that it should be free and unchecked. The critic must always determine what is the proper criticism; that can hardly be left to the theatre managers with safety. If what is said is palpably unjust it will react injuriously on the man's influence and help the theatre and the production maligned. If it be true, an attempt to stifle it cannot fail to react on those making the attempt. Theatrical managers can very well afford to take consolation from the former fact and warning from the latter.

### If the Law Is Weak, Make It Strong.

*Harper's Weekly.*

We expect that the right of theatre managers to exclude, arbitrarily, dramatic critics or whom they will from their licensed houses of amusement will now be threshed out in court. Public sentiment, including all the newspaper sentiment, undoubtedly favors the contention that the managers have not the right claimed. If the courts decide that they have such right there is likely to follow an appeal to the Legislature to give theatregoers better protection. Bills were introduced last Winter in some Legislatures to this end, and we believe that some of them became laws.

Selmar Romaine, genteel heavy man. * .

## SHOP TALK.

### Genius Insanity?—Degeneracy of Science—The Tall Man Talks.

"At our last dinner"—it was the tall man who spoke—"when you discoursed so entertainingly and instructively upon some of the superficial qualities that go to constitute a gentleman, you assigned to me the Herculean task of a definition of genius. As great thinkers and writers are, and have been for centuries, helplessly at odds and helplessly at sea upon this theme, you will pardon me if I do not attempt to fix the status of the species at one sitting.

"A number of years ago certain members of an excellent stock company, of which I was a member, in a city of the Middle West, devoted Sunday evenings to discussions of subjects more or less intellectual and supposedly educational. The subjects included the drama, ancient and modern, the poets and dramatists, the art and the functions of criticism, psychology, religion, genius, art and inspiration. Genius was the rock against which we most battered our poor weak brains, yet by that process of battering we opened inexhaustible fountains of thought.

"I recall those Sunday evenings as among the most delightful and instructive experiences of my life. They were educational in the highest degree. Occasionally we invited the visiting stars to join our little circle. Among those who contributed to our store of knowledge, and probably themselves benefited a little by the contact, were Stuart Robson, Mrs. Bowers, Edwin Adams, Lawrence Barrett, and Frank Mayo. The meetings were usually held in the rooms of the different participants. One evening I particularly recall. The leading lady was the hostess; Frank Mayo the star guest. He was in splendid form, and needless to say did his full share of the talking; but he talked so intelligently, so entertainingly, displaying such erudition with such frankness and modesty that we would all have been content to listen silently to the end of the session. But Frank, with all his love of argument, was a good listener. He had the faculty of drawing out ideas. It was his boast that his education, so-called, had been obtained entirely by his faculties of argument and absorption. Like many of us, he began his stage career an unlettered youth. That night he proposed the subject for discussion at our next meeting. It was 'Genius as Distinguished from Art.' He suggested that each person present write a treatise, the limit being two thousand words. We should then form ourselves into a committee of the whole, and discuss the different ideas of the subject as advanced by the writers. Mayo promised to contribute, and did so. We were then as a committee to vote upon the relative merits of the contributions, a majority vote to decide, and Frank promised as a prize to the winner a beautiful edition of Knight's 'Shakespeare.'

"There were seven treatises, including Mayo's. Four availed themselves of the full two thousand words, two protesting that they could have been more convincing if allowed about five hundred more words. One essay consisted of four words—viz.: 'Genius creates; art emulates.' The author of the epigram received the Knight's 'Shakespeare.' It was the eight volume edition beautifully bound. It to-day holds the place of honor in a modest library, in a cozy little home in old South Brooklyn. With a quarter century intervening I distinctly recall that we all wrote exclusively from the viewpoint of the actor and *his* art. This was Mayo's criticism, when, on his return engagement, he sat with us and listened to a reading of the essays.

"All of this by way of premise, something to indicate to you my realization of the colossal proportions of my subject, as compared with my infinitesimal equipment. I know what I am up against, and as I, perchance, advance an alleged thought, I can hear you say, 'that idea has been better expressed by Herder, or Joly, or Du Bos, or Wieland, or Gerard, or Kant, or Schopenhauer, or Hirsch, or Nordau;' good, let it go at that. There are no new thoughts. There are a million new methods of expressing the same idea. Your anticipated criticisms will emphasize one point—viz.: I at least set you the wholesome example of reading good books.

"The ancients believed that their great ones, whether in statecraft, science, poetry or philosophy, were inspired by a divine spirit. The fountains of knowledge were opened to Socrates by such a *genius*. The songs of Homer were divinely inspired. Inspiration led Miltiades to glorious victory, and opened the gates of eternal wisdom to the vision of Plato. The idea of the Holy Ghost became corporealized in the Middle Ages. 'God' spoke to the people by the mouths of priests and prophets. Rulers governed by divine right. Genius—derived from *ingeniam*—was eternal and incomprehensible. This maze of fantastic and speculative philosophy has been pierced by the dissecting knife of modern science. 'Psychology,' says Hirsch, 'having laid down a series of conceptions, and having attained the knowledge that physical processes, like all other phenomena of nature, are subject to definite laws, made an effort to determine the laws of the mental processes of genius and to frame a definition of genius which should take into account facts now definitely established.'

"Many eminent writers have pronounced genius a species of insanity. But following these writers closely I found them in most instances to be as much at sea in their definitions of insanity as of genius. In Sulzer's dictionary appears the following definition: 'Genius seems at bottom to be nothing but great general power of mind; so that a great mind and a man of genius are synonomous terms.' Herder says: 'Everybody knows that genius is nothing but the intensive or extensive quantity of physical power exerted.' Says Flögel: 'Genius is unquestionably an attribute of the faculty of cognition. . . . The faculty of cognition is a tree with many branches. Attention, memory, abstraction, wit, discrimination, understanding and reason, by whatever names they may be called, belong to cognition. . . . One man has more wit than discrimination; another has good sense but a poor memory; a third has a solid understanding, but a deficiency of imagination. Thus there is a certain degree of repugnancy between a man's different cognitive powers; and it is their proportion which constitute a man's genius in its widest sense. . . . Whatever capacity in a man seems great, pre-eminent, of singular force, distinguishing him from average brains, is called genius, without qualification. If this superiority belongs to all he does, we say the man has universal genius; if it is confined to certain directions, we call it special or peculiar genius.' H. Joly says: 'Genius is the production of something which the combined efforts of other men have hitherto been powerless to effect. It is that which puts at the disposition of humanity either means of expression, or means of talent and invention, or means of new action, which add something to the common intelligence and common power.'

"Now, if these gentlemen are right, talent and genius are simply the same quality in varying degrees. Accepting those more or less eminent writers as authority the word genius appears to have little value as a psychological term. Hagen, in terms rather more lucid, says that 'originality constitutes genius. . . . By genius, in the narrow and ordinary sense, we mean a mind of the first order, endowed with a high originality of conception, of discovery and of creative impulse.' Dr. Blair, in his 'Lectures on Rhetoric,' written about a hundred and fifty years ago, says: 'Genius always imparts something inventive or creative, which does not rest in mere sensibility to beauty where it is perceived, but which can, moreover, produce new beauties, and exhibit them in such a manner as to strongly impress the minds of others.' Science, recognizing the heterogeneous elements thrown together under the head of genius, comes to the parting of the ways—either to discard the concept entirely, as scientifically useless, or to limit it to one definitely describable combination of psychological conditions. Schopenhauer recognized this fact. He says, for instance: 'The work of genius has always been regarded as an inspiration, as the word itself implies, as the work of a superhuman being, different from the person, and only periodically taking possession of him. Experience shows, too, that the greatest artistic geniuses have no capacity for mathematics. There never lived a man distinguished in both particulars. . . . Great genius is seldom combined with predominance of reason; on the contrary, men of genius are particularly subject to overpowering sentiments and irrational passions.' Here is a sentence from Schiller: 'In a creative brain, reason has withdrawn her watch at the doors and ideas crowd in pell-mell.' This thought is from Jean Paul Richter: 'Genius is, in more senses than one, a sleepwalker, and in its bright dream can accomplish what one who woke could never do. It mounts every height of reality in the dark; but bring it out of its world of dreams and it stumbles.'

"And here is a bit of wisdom from Voltaire: 'In the arts of genius instinct is everything. Corneille composed the scene between Horatius and Curiatius just as a bird builds its nest, except that the bird always builds well, while with us poor feeble little creatures this is not the case.' Says Jürgen Bona Meyer: 'Talent, being self-conscious, knows the why and the wherefore of its conclusions and principles. Nothing is more unconscious and involuntary than the process of thought of genius.' Jean Paul Richter describes a man of talent as 'the gayly imitating ape of genius.'

"It is but a step from the scientist and analyist to the iconoclast. Nordau declares all men of genius degenerates or lunatics. In fact, after carefully reading many dogmatisms of this disciple of Lombroso, I am forced to the conclusion that from Nordau's premise every man or woman in the world who does not share his ideas is, or was, a degenerate. This includes the greatest poets, novelists, painters and philosophers of the generation. I have thought the autobiography of Cellini the apotheosis of egoism. Nordau gives him clubs and spades. In the former, however, there is the charm of romance, personality, incident, adventure and characterization, with flashes of wit, and humor unremitting. All of these qualities are necessarily absent from the cold-blooded dogmatisms of Nordau. Judged by every standard of his own creation Nordau appears to me the monumental degenerate of his generation. To him men are degenerate when the cut of their beards is not to his liking. Nearly all women of the century are degenerate because of their love of personal adornment. And this in the face of the well-established fact that from the earliest syllable of recorded time the adornment of her person has been the dear sex's chief pleasure and peculiar prerogative. From interior Africa to the wilds of Arizona we have abundant proof of this predilection. The dusky daughters swathed their graceful loins in gaudy plumage. Their sinewy necks were encircled with eagles' talons. On their sturdy ankles were bracelets made from teeth of mammals. From their ears jingled huge bunches of trinkets formed of snake teeth, or any old thing that would shine and jingle. From wild berries they crushed the juices to crimson their lips and cheeks. I can fancy the girlish glee with which our dear first mother welcomed the early October frost that brought those beautiful Autumn tints to the garden foliage. Degenerate! Bah! To a mad house with your Nordaus!

"And right here is where my kick comes in. I kick against any future assignment that will make it necessary for me to delve in the morbid. I love men and conditions that are normal. I despise that which is unwholesome in the moral or mental make-up. My chief objection to these metaphysicians is that they all appear to be inoculated by environment. They become diseased by atmospheric contact. They breakfast on degeneracy, lunch on moral depravity, and dine on insanity. The effete aristocracy of Europe, with its train of inbred imbeciles and moral perverts, occupies their mental vision to the exclusion of wholesome matter. We do some inbreeding in this country, too; but its literature is of interest chiefly to kennel clubs. For reasons obvious I shall not at this time nor in this place unload any of the unwholesome matter with which I am perforce surcharged through a conscientious effort on my part to ascertain the distinctions between genius, insanity and moral depravity, as defined by certain accepted authorities. After devoting certain hours daily for a period of four weeks, I find myself in much the frame of mind of the relator of 'The Mystery of Gilgal.' You will recall that in Colonel John Hay's bit of doggerel two Pike County gentlemen had a disputation as to who ordered a certain whiskey skin. There was much bowie knife play. The stiffs were piled outside the door, and the gals, as a rule, went single that Winter to spelling school. Then the narrator concludes:

"'My story ends where hit did begin;
Who got the whiskey skin?'

"To exude something from inner consciousness: Stripped of the 'entangling alliances' placed upon it by metaphysicians, scientists and alienists, genius appears to be a gift—a something for which the possessor is not immediately responsible. It takes as many directions as there are arts, sciences and industries. That its powers for achievement can be multiplied by education and cultivation few, I fancy, will deny. The gift itself is emphasized by extreme cases. Such, for instance, as the negro, Blind Tom. What this mindless creature might have accomplished with average intelligence and a musical education gives us pause. Edwin Forrest was a man of genius. It dominated him. It gave him magnetic power over his audiences. But he had great natural intelligence. At forty he became a student, and his artistic development, touching and swaying the wild force of his untutored genius, made him the great tragic actor of the century. In my boyhood I played with two women of genius. They were Charlotte Crampton and Lucille Western. The former was at that time in her decline, but the spark was still there, and its occasional flashes electrified both her audiences and her fellow-players. If uneducated, as I have been told, she had had the great advantage of close professional association with Macready, Forrest, and the elder Booth. In later years she frequently played with our founder, and it is no secret that Edwin often counseled with her, and drew from her well-stored memory stage business and readings which he adopted and highly valued. Lucille Western was simply indescribable. I played with her in her prime. She was as beautiful as a dream, and just about as erratic and elusive. She would say and do things that said and done in the same manner by an ordinary woman would be laughed at. Under the touch of her genius they electrified, awed or charmed. She died when she should have been at her zenith, and before the mellowing touch of time and art could lay their impress on her work.

"Edgar Allan Poe and John Wilkes Booth appear to me as two of our own countrymen, exceptional cases, justifying, in a measure, the contention that genius is a species of insanity. Cæsar and Dante were epileptics. Nordau calls Byron a degenerate. And there you are.

"From the foregoing, and much more of similar purport, it appears to be conceded by supposed experts that genius is a creative faculty; also that it is modest and unconscious. Therefore when you see bushy headed fiddlers, long haired poets, bewhiskered painters and loud actors holding up bars and posing as geniuses, neglected or otherwise, you may safely set them down as egotistical asses. They are of the great army of hopeless mediocres.

"And now I have done with all this seepage from diseased brains—this overflow of mental sewage. Give me three fingers of good corn or rye, its glorious amber aged and mellowed by twelve honest years; a broiled blue fish fresh from the surf off Sandy Hook; a generous slice, rare and juicy, from the ribs of a steer born on the plains of Texas, corn fed in Kansas City and served in this grill room; a squab from Quaker town, or a duckling from Long Island; a quart of the good red juice of grapes grown on the sunny slopes of our native hills (the French label cuts no ice); your own loved companionship, and this, our cozy corner at the Players, and let us talk of men and women and conditions that are normal—of happy American homes, where red-cheeked children climb upon your knees and laugh your cares away, where our white-haired wives are our sweethearts still, and our children are our chums till they have sweethearts and children of their own. Let us talk of American girls, broad shouldered, deep chested, lithe of limb and graceful, bright eyed, clear skinned and suggesting good beef and corn and wine—the kind that make happy homes and rear wholesome children. And when we read let us read wholesome books. Germany has given us plenty of clean literature. We do not need the insane ravings of Strindberg, with all their bestiality. The same general rule will apply to our own, and to all countries that have a literature. Even Russia, in spite of her 'problem' dramatists has men of letters and men of genius who are neither lunatics nor degenerates. Garcon! Fillemupagainavitch."

The fat comedian added wearily:

"Sameasthelastowski."

MILTON NOBLES.

## MAGDA H. FOY.

The subject of the illustration on the front page this week is Magda H. Foy, wife of the well-known Irish comedian, P. C. Foy. Mrs. Foy was born in Cleveland and is a graduate of the Elizabeth Warren School of Dramatic Arts. Her first professional appearance was with the German Stock company in her home city and she soon became a valuable member of that organization through her versatility. After three seasons with this company she came to New York and secured an engagement with an English-speaking company, in which she continued her success. Since then she has made a name as a character actress of unusual merit.

## $2,000 FOR ADELAIDE CLIFFORD.

Adelaide Clifford obtained a verdict of $2,000 in the Supreme Court June 14 in an action which she brought against the Denver and Rio Grande Railroad Company, for injuries she received while being compelled to walk the ties of the railroad track near Alamosa. The railroad was at fault for stopping the train some distance from the station. Miss Clifford had to walk the ties late at night to reach the station platform after the train had stopped, fell, and was injured.

## NEW SYSTEM IN A COURT THEATRE.

Prince Luitpold, the Regent, has accepted the resignation of Ernst von Possart, director of the Court Theatres at Munich. The Regent has decided to introduce the Vienna system with one manager for opera and another for drama, both under one general director. Baron von Speidel has been appointed general director, and the conductor, Felix Mottl, becomes manager of opera.

## CUES.

Marcus C. Ford, of Madison, Wis., and Winnifred Bonnewitz (Janet Ford) were married at Chicago on May 31. They will reside at Madison.

Owing to the illness of Fred Freeman, the leading tenor of The Silver Slipper, the role was played by William A. De Vens for two weeks.

Eddie Foy was a victor the night of June 13 in the annual fourteen-inch balk line billiard tournament at Maurice Daly's academy. He defeated R. Dittman by a score of 200 to 177.

Joe Welsh and his brother Jacob, an artist, were painfully injured June 14 in a collision between a Third Avenue car and the runabout in which they were driving. The injured men were attended by Dr. Fryer, of Flower Hospital. Joe Welsh received a sprained ankle, cuts on the left hand and bruises about the body, while his brother had an ugly cut on the left arm, contusions of the head and body. Both were able to go home after their wounds were dressed.

## THE MEXICAN STAGE.

### National Theatre Progressing—Reiter Returns—L'Invincibile Produced—Notes.

*(Special Correspondence of The Mirror.)*

MEXICO CITY, June 8.

Work on the National Theatre has been in progress for some time. It is being built facing one end of the Alemeda. The architects have promised its completion in about five years' time, and it is hoped that the inauguration may take place on the anniversary of Mexican independence, Sept. 15, 1910. This temple of amusement will be a credit to our city and to this republic and will be among the very first places of amusement in the world. *Veremos!*

The Scognamiglio company recently played a very long and prosperous season among us, giving us a great variety of operettas, musical comedies and grand opera. Among the latter we found our old, though ever popular, friend La Boheme. Anna Fontana was the Mimi, Vannutelli the Rodolfo, Cleopatra Vicini Musette, and Rossi, Carrozzi and Zanon had the three baritone roles of the piece. This company went from here to Havana, and an early return has been promised to us.

The Arbeu Theatre has had a run of Italian plays for practically the entire season. First we had Italia Vitaliani and Carlo Duse, then Virginia Reiter, one of Italy's greatest actresses. We are promised Luisa Tetrazzini in June and July; Aldo Barili is to bring a big ballet company in October and November; Ettore Drog is to give a season of grand opera in November. For the last of the year Vitaliani will be with us again to close the year and the Italian cycle.

Virginia Reiter has given us a splendid season at the Arbeu, where she began on April 22, bringing with her what is termed an "all star" company. She came to us from Havana, where, it is said, she created a great deal of interest and enthusiasm. It has been sixteen years since Reiter has been among us, yet she has not been forgotten. She gives Mexico the credit of having been the field of her first big success, which she made while yet in her teens. She opened her season here in Dumas' Francillon. On her apparance early in the first act she received an ovation. Flowers were showered upon the stage, doves were let loose and bouquets and presents were handed to the ushers. She seemed deeply affected and it was some minutes before the play could proceed. Reiter's performance of the title-role was very fine. She has also given us Fedora, while for her benefit, which was splendidly attended, she chose Camille. Her season has been a success.

During this engagement the play L'Invincibile, by A. Oriani, was given, presented with L. Carini and without Reiter. The play made a profound impression. This drama is commonly referred to among critics as the "modern Hamlet." It is a work resembling in dramatic power the Shakespearean masterpiece and in its course it traverses ground not dissimilar in parts to the great tragedy that turns around the personality and woes of the Prince of Denmark. It is filled with the appalling, irresistible misfortune of a Greek tragedy, and is the kind of work that is not for a period, but for all time. There is the spirit of a dead man that imposes itself throughout the life struggles of a human soul in conflict with the world. The dead man is the "invincible." The leading figure in the drama is the son of the dead, and his life aim is to avenge that death, yet he is constantly frustrated by death itself when on the point of triumph and the crime of the father's death remains unavenged. Carini was superb in this work, which, I am told, is the exclusive property of Zacconi. Many consider Carini the finest actor ever seen in this capital.

Our Fabregas opened her season at the Renaciemiento on April 22. She has returned to us from Spain more beautiful than ever. She has given us La Muerta, El Mistico, El Amor Que Pasa, Resurrection, Rostand's Samaritaine, Quo Vadis and Don Juan Tenorio, the spectacular religious play. Fabregas is developing more and more and is our one "home star."

The production of the Passion Play at the Hidalgo was one of the events of the present season. The seven acts and fourteen tableaux in which the great drama of The Passion and Death of Jesus is produced at the vast playhouse in Calle Cocheros is the finest tribute to the capacity of the Maria de la Maza company. In the matter of enterprise this company has set a notable example.

In my next letter I shall write you of the German invasion from St. Louis, under the direction of H. M. Campbell, who is endeavoring to have a theatre built here on American lines. He is hopeful of pronounced success for his German company, which the German colony is liberally patronizing.

We are also promised a visit from the Russian actors who have appeared at the Herald Square Theatre, New York. Réjane is also spoken of as an early visitor; ditto Caruso, the great tenor.

It is said that Ermete Novelli, the noted Italian actor, has not appeared in Mexico for the following reason: He missed a boat at a South American port. Taking another he was wrecked, losing all his scenery and costumes. He is now suing the company for 300,000 francs.

A reception was given to Madame Reiter recently by Cavaliere Aldo Nobili, the Italian Minister to Mexico.

GUIDO MARBURG.

## ENGAGEMENTS.

R. R. Neill, specially engaged by Frank Thur, Jr., for the part of Captain Doherty in The Serio-Comic Governess, to open at the Savoy Theatre, Atlantic City, June 19.

Frank Losee, who was to have appeared with Mary Mannering next season under the management of Frank McKee, has been released from his contract and will likely begin the season in one of the early productions on Broadway.

Arthur Row, by Eduard Waldmann for his season at the Windsor Theatre.

William L. Gibson, re-engaged to support Tim Murphy next season.

Charles T. Aldrich, in Secret Service Sam for the coming season.

By Eugene Wiener, for his opera co., beginning June 26, for ten weeks of Summer season: Mabel Day, Gertrude Ruhlman, Leslie Deanie, Jane Barry, May Kahn, Rose Dodge, Stella Du Vivivier, Anna Brand, Carrie Reger, Nellie Campbell, Jennie Holsworth, Flora Wilson, Emma Luckstone, Alice Edmonds, Lionel Hogarth, Ben Lodge, Tom Guise, Lyman White, W. H. Griffith, Alexander Gradwell, Charles Dodge, P. Worthington, Philip Zuker, Joseph Johnson, Frank Farnsworth, William Black, and Lloyd Moore as musical director.

Girard Cameron, by Jules Murry.

William Courtenay, to play an important role in William Gillette's new play next season.

Frederick E. Mortimer has been re-engaged for the part of Colonel Manor in Under Southern Skies for next season. He is now touring the South with his company of players, presenting At Saratoga and Little Neil.

## IN BERLIN THEATRES.

### Tragedy and Comedy at the Deutsche Theatre—New Operas—Concert Notes.

*(Special Correspondence of The Mirror.)*

BERLIN, June 5.

Few performances of recent date can be compared to the representation of Sophocles King Œdipus at the Deutsche Theatre. The translation by Ulrich von Wilamowitz-Möllendorf was of the highest literary merit, preserving all the beauties of the original in his endeavor to reproduce them in classical modern German. Albert Heine, of the Vienna Burgtheatre, distinguished himself in the title-role, especially in the last scene, where he no longer portrays the king, but simply a human being, a prey to despair, having discovered that through no fault of his own he has wedded his own mother. The audience was simply carried away by the touching realism and exquisite pathos which Heine displayed in giving vent to his emotions. Gertrude Arnold ably assisted him as Jocaste. All the other parts were in good hands, and the artistic ensemble left nothing to be desired.

The Deutsche Theatre, under the management of Paul Lindau, celebrated alike as poet and dramatic writer, has become a model of its kind and it is to be deeply regretted that on account of failing health Lindau has had to retire from active management.

Another success at the Deutsche Theatre was Hermann Bahr's comedy, The Master, in which he tries to solve the problem as to what stand a man who does not consider his marriage vows binding when his fancy leads him to roam elsewhere should take toward his wife when she claims the same privilege for herself. The theme was treated with a great deal of wit and at times sarcasm. It was splendidly acted, especially by the star, Rittner, in the role of Dr. Cajus Duhe. The piece scored a well deserved success. The reverse may be said of Sanna, a drama by the same author produced at the Kleinen Theatre. True, it is the hand of a master that paints in somber colors the life of a family whose reduced circumstances and enforced strict economy makes slaves of all its members. The father has had all ambition crushed out of him by the routine of exacting daily labor. Cares and deprivation have hardened the mother's heart. Disappointment has been the lot of the three daughters; the eldest submits to the inevitable, only once in a while a cry of anguish escapes her; the second daughter, whose engagement to a young officer in the army has to be annulled owing to their financial distress, prefers death to a life devoid of all happiness, while the youngest daughter compares the gloom of their "respectable" mode of living with the luxuries enjoyed by a well-known woman of the town, declaiming in violent terms against the injustice of fate. It is in the power of one individual, a wealthy old uncle, to convert all this soul-grinding misery into light-hearted happiness, but he is a miser, corrupt in mind and body, who would not lift his little finger to bring about a change.

Is it to be wondered at that the doings and sayings of such characters as these should produce an atmosphere most depressing upon the audience? One felt as though inhaling the air of a sick chamber, and the descent of the curtain was a positive relief in this instance.

The Kgl. Schauspielhaus, which had been closed during the entire season owing to the interior undergoing a complete remodeling, was opened wtih a gala performance of Kleist's Hohenzollern drama. The house presented a magnificent appearance, the color scheme throughout being white, gold and light green, interspersed with myriads of electric lights. The impression was airy, fairy and Springlike. Many changes with a view to increased comfort for the audience have taken place, the aisles have been enlarged, number of seats increased and so arranged that one gets a good view of the stage from almost the remotest part of the auditorium. Many new safety devices have been installed and the stage has been considerably enlarged. Altogether an effect has been produced which will make the Schauspielhaus rank among the first of our many fine theatres.

The selection of the opening piece met with general favor, being most patriotic throughout. Waldemar Staegemann in the part of the Prince, and Vilma von Mayburg as Princess Natalie earned well deserved applause.

At the Theatre des Westens a new opera, Pergolese, by Giuglielmo, was produced at a matinee performance and proved as dismal a failure as can well be conceived. The libretto dealing with a love episode from the life of Pergolese, the celebrated Italian composer, was dull and uninteresting. Its authoress, Emma Corranari-Marconi, has carefully avoided in its construction anything that could, by stretch of imagination, be termed "action," and it creeps along at a snail's pace. But the music is in perfect harmony with the words, also failing to betray the least sign of talent, to say nothing of genius. Really, the less said of this performance the better. It is soon forgotten in the success scored by the Liebes Festung (Love's Fortress), by Hans Bunnert and Erich Urban, music by Bagurnil Zepler, at the same theatre. The people simply went wild over it the night of its first performance, completely drowning the voices of more conservative critics, who saw reasons for fault finding. The play hinges on the efforts made by a French colonel to get rid of his wife, whose ideas of what constitutes affection are rather too violent for his taste. In order to be rid of her and have an opportunity to marry the woman of his choice he orders the fortress which he commands closed to all communications from the outside world. Unfortunately for his peace of mind his wife through stratagem gains entrance to the fort and many comical situations and lively scenes are the result of her appearance where she is not wanted. The music accompanying the libretto is full of melody, graceful and catchy, and as it pleases the popular fancy, is destined to continue in favor despite what critics say.

Bernhard Shaw enjoys the distinction of having had his comedy Helden (Arms and the Man) performed almost simultaneously in Berlin and in Vienna. In the latter city the censor had been busy blue penciling the score, eliminating every political reference that could possibly be obnoxious to the Austrians. In Berlin the play was given unabridged and with an excellent cast. Miss Hartwig as Raina, Arndt as Pittkoff, and Schwaiger as Nicola being, so to say, perfect in their different parts. It was hard to believe that Miss Hartwig was not a Bulgarian born and bred.

In Vienna the idea of devoting two evenings to a performance of Schiller's Don Carlos has been given a practical test. An unabridged, somewhat antiquated version of the play was used and the audience at the close of the first evening was very enthusiastic. Could they have returned the next night with their feelings pitched in the same high key their enjoyment of this most impressive of German tragedies would not have suffered any break. But, as it was, the people's attention had been diverted by the occurrences of the day that intervened between the two performances; they returned as practically a new audience, calm, cool, willing to respond, but not yet actually in a responsive mood, and the thrilling scene with which the second performance opened made hardly any impression, while under ordinary circumstances it had never before failed to arouse the highest enthusiasm.

In spite of the masterly rendition of the title-role by that great artist, Josef Kainz, it is safe to predict that there will be few, if indeed any more, "divided" performances of Don Carlos in the future.

The same may be said of the performance of Schiller's Räber in unabridged form, which consumed five hours—five full, solid hours—an experiment not likely to be soon repeated.

Although the theatrical season is drawing to a close the Königliche Opernhaus brought out Humperdinck's newest comic opera Die Heirath wider Willen (Marriage Against Will). Both the critics and the public in general had looked forward to this as an event in musical circles, trusting to a realization of their highest expectations from the gifted composer of Hansel and Gretel. But there was somewhat of a disappointment in store for everybody, and the popularity of Hansel and Gretel will never be attained by Humperdinck's latest work. The orchestra score, however brilliantly written, lacks the wealth of new ideas which characterised his more famous work; the music at times is too heavy for the light, fantastic plot of the opera, whose spirit it is intended to interpret.

The managers of the Opera House had done all in their power to give a representation of the opera that should leave nothing to be desired. Only first-class artists were in the cast, Richard Strauss led the orchestra and the stage settings were simply superb. The only mistake was that Humperdinck did not write the Heirath wider Willen first and Hansel and Gretel last.

The only real sensation in musical circles this season was caused by the first appearance of the young violinist, Miscka Elman, who took Berlin by storm. The enthusiasm which he called forth was almost unprecedented, even the critics growing warm in their praise.

In the way of concerts those given under the leadership of Nikisch, of course, rank first. The solo parts are sung by such eminent artists as Frau Fleischer-Edel, Lamond, Thibaud, Gerardy, etc. Nikisch seems to share Hans v. Bulow's adoration of the three great B's in music, Bach, Beethoven and Brahms, frequently giving concerts where only these three master minds are represented.

The most popular of modern composers just at present seems to be Max Regers, whose songs and other compositions are growing more and more in favor with the music loving public, and most deservedly so.

A Japanese theatrical troupe is touring the country under the management of Wasa. They are producing two plays, Ronin (The Poor Nobleman) and Faturn. The fact that Kuroki appears in the first play lends additional interest. Considering that few persons among the audience understand anything that is being said in Japanese, the troupe is drawing surprisingly good houses.

GERMANICUS.

## HIPPODROME VIEWED BY ARCHITECTS.

The New York Chapter of the American Institute of Architects held its annual meeting on Wednesday morning last in the New York Hippodrome. There were 200 men present, but they were lost in the great auditorium, which seats 5,000. The house was selected in order to give the architects an opportunity to examine the wonderful building. They went through it from cellar to top gallery, and were of the unanimous opinion that it is a wonderful example of modern architecture.

EDWIN FORREST'S GRAVE.

Above is a picture of the stone covering the remains of Edwin Forrest, the great American tragedian, in Old St. Paul's Churchyard, Philadelphia. A smaller picture of Old St. Paul's, on Third Street, below Walnut, where the Forrest family worshiped, is also given on this page. There is talk of tearing down this edifice, to meet the "march of improvement," in which event Forrest's remains will be removed and reinterred at the Forrest Home, at Holmesburg. The picture of the tombstone shows a basket of roses with a card bearing the inscription: "In affectionate remembrance of our generous benefactor, Edwin Forrest, from the old players of Springbrook, Holmesburg, Philadelphia. Commemorating the ninety-ninth anniversary of his birthday, March 9, 1905." The inmates of the Home have periodically visited the grave.

*Old St. Paul's Church, Philadelphia, in whose yard Forrest's remains lie.*

# AT THE THEATRES

### Windsor—Misery of Misfortune.

Drama in five acts by W. Alexandroff. Produced June 16.

| | |
|---|---|
| Peter Phillipof Silantieff | Mr. Karataeff |
| Walery Nicolaeff Korowaeff | Mr. Wronsky |
| Pustoshkin | Mr. Sokolnikoff |
| Kashkin | Mr. Massin |
| Sretensky | Mr. Winetsky |
| Goroshkin Prochor Lukitch | Mr. Orloff |
| Petroff | Mr. Lethowsky |
| Seldcroeff | Mr. Kastanoff |
| Rojnoff, Ivan Alexevitch | Paul N. Orleneff |
| First Official | Mr. Altschuller |
| Second Official | Mr. Grigorieff |
| Olga Pavlovna Rosnova | Alla Nasimoff |
| Egorovna | Miss Garmasina |
| Mariushka | Miss Cholmina |
| Anna Vasilievna Tchuriagina | Miss Lialina |
| An Usher | Mr. Voronoff |
| A Waiter | Mr. Basieleff |
| A Messenger | Mr. Shetokhin |

W. Alexandroff's five-act drama, The Misery of Misfortune, was presented for the first time in America at the Windsor Theatre last Friday night by Paul N. Orleneff and his company of Russian players. The play is comparatively new in Russia, and its author is rapidly becoming one of the foremost dramatists of that country.

The story deals with Rojnoff, a clerk in one of the ministerial departments of Russia, who, though poor and badly paid, marries Olga, the adopted daughter of a very wealthy man, who is a close friend of the head of the department in which Rojnoff is employed. As a result of this friendship Rojnoff is promoted and receives as a wedding present a handsome home, completely furnished. Rojnoff's superior and Olga's father have a quarrel, however, and as a result Rojnoff becomes the subject of petty persecution on the part of the official who promoted him. His companions, envious of his former good fortune, spread rumors insinuating that Olga is the mistress of her adopted father. When Rojnoff complains to his superior he is instantly discharged. He begins drinking and arouses the anger of his wife, who refuses to admit him when he comes home. Goaded to desperation, he attempts suicide by drowning, but is rescued and taken to his home, where he falls ill and develops rapid consumption. His superior and Olga's father make up their quarrel and come to the house to tell him he is restored to his position, but find him dead when they arrive.

The play has more of dramatic sequence than most of the pieces heretofore presented by the Russian company, and offers to Mr. Orleneff excellent opportunities to display his talents. His portrayal of the role of Rojnoff showed the same high art he has exhibited in all the parts he has undertaken here. Madame Nasimoff as Olga had less chance for the emotional work in which she excels, but was charming as the vivacious bride, and later the only half-sympathetic wife. Mr. Karataeff as Silantieff, Olga's father, and Mr. Wronsky as Korowaeff, head of the department, well filled the roles of two conservative Russians. The entire company played with the earnestness and intelligence that have marked them ever since their first appearance in this country.

The Misery of Misfortune was repeated Saturday night, and on Saturday afternoon Ibsen's Ghosts was played. A special performance will be given at the Thalia Theatre next Friday night, after which the company will leave New York, going at once to Russia for the Summer. If a prominent theatre can be obtained for next season, the company will probably be seen here again in the Winter.

### Harlem Opera House—Young Mrs. Winthrop.

Play in four acts by Bronson Howard. Revived June 12.

| | |
|---|---|
| Mrs. Ruth Winthrop | Lizzie Goode |
| Douglas Winthrop | Martin L. Alsop |
| Constance Winthrop | Adelaide Keim |
| Buxton Scott | Giles Shine |
| Mrs. Dick Chetwyn | Lillian Clayes |
| Edith | Eda Bothner |
| Herbert | J. J. Fitz Simmons |
| Dr. Millbanke | T. N. Heffron |
| John | Bennett Phelan |

The versatility of Miss Keim's art was shown by the wide difference between her Hamlet and her Constance. One was played with manly intensity, the other with womanly charm, and both greatly pleased her audiences. The quiet pleasure of this old-fashioned, villainless piece is as restful as the first Spring day in the country after a strenuous Winter. The keynote of the play was well caught by the company and their work was therefore more harmonious and generally satisfying than in the preceding dramas.

Martin L. Alsop was almost satisfying as Douglas Winthrop and gave the impression that he may do better work. Lizzie Goode looked the aristocratic mother. Giles Shine pleased his auditors, though he could not hide the artificiality of his many asides. Lillian Clayes was brightly vivacious and, like Miss Keim, wore gowns that made the ladies gasp. Eda Bothner was a pretty and appealing picture, though laboring, like some of the others, under a handicap of false vocal methods. J. J. Fitz Simmons looked the handsome lover, and though he did not make the most of his comedy, he helped dispel the thick falling rain of tears caused by the heroine's woes.

### Fourteenth Street—The Octoroon.

Melodrama in five acts by Dion Boucicault. Revived June 12.

| | |
|---|---|
| Jacob McClosky | E. J. Ratcliffe |
| Salem Scudder | John Fenton |
| Wah-No-Tee | Tully Marshall |
| Old Pete | Charles Dow Clark |
| Paul | Marion Fairfax |
| Mr. Sunnyside | George Turner |
| George Peyton | J. Griffith Wray |
| Captain Ratts | Joseph A. Golden |
| Colonel Poindexter | T. C. Hamilton |
| Jules Thibodeaux | Albert Randolph |
| Judge Caillou | Howard Morgan |
| Lafouche | Irving Lancaster |
| Jackson | David Arrel |
| Solon | Maurice Franklin |
| Zoe | Laura Wall |
| Dora Sunnyside | Vellma Berrell |
| Mrs. Peyton | Margaret Fitzpatrick |
| Dido | Katherine King |
| Grace | Katherine Kappel |
| Minnie | Frances Marion |

The Fourteenth Street audiences responded enthusiastically to the thrills and woes of this good, old-fashioned melodrama. For the people who like that sort of thing it is the sort of thing they like. E. J. Ratcliffe made an ideal McClosky and did some clever work to the wild delight of his audiences, who broke loose over his Indian troubles. Tully Marshall was well made up, but lacked the impressiveness that more dignity in the repose of power and a slower tempo would have given him. John Fenton pleased highly with his Yankee overseer. Charles Dow Clark failed only in dialect. This was so general a fault that it was not noticed. Such lacking of any craft in this line and mistakes in Southern make-up have not been inflicted on a metropolitan audience for a long time. Marion Fairfax as a boy is always a delight, for she has charm of facial expression, vivacity and a winning personality. J. Griffith Wray seemed more anxious about the fit of his clothes and whether his hat was on straight than the getting of some semblance of earnestness and life into his lines as a lover. The other men helped fill the picture, T. C. Hamilton and George Turner being especially effective. Laura Wall was somewhat artificial, therefore failing to move or win her audiences as she might. Vellma Berrell made a pretty picture, but could not always be heard. Margaret Fitzpatrick was effective in appearance, but occasionally showed lack of study. Katherine King had vivacity, and the performance on the whole pleased its audiences.

## GOSSIP.

William A. Brady says he was deceived by glowing accounts in a circular issued by directors of the Storage Power Company several years ago, and in April, 1901, for 900 shares of stock paid $9,000. To recover that sum he has sued the company and the directors, among them W. Seward Webb, William E. Prall, William L. Bull, Henry L. Sprague, J. Wesley Allison, Andrew G. Blair, and Alfred G. Ames. Judge Gildersleeve yesterday heard a demurrer in the name of Dr. Webb, who contends that there is no cause for action. Decision was reserved.

Maude Adams, who has fully recovered from an operation for appendicitis, performed on her recently, passed through New York June 13 from her country home at Lake Ronkonkoma, L. I., for the Catskills, where she goes to rest for a few weeks before sailing for Europe. On her arrival in England Miss Adams will go immediately to Scotland to be the guest of Mr. J. M. Barrie. She will remain abroad until the middle of August, returning to New York in time to begin rehearsals of Peter Pan, in which she will begin her next season at the Empire Theatre.

Blanche Ring was hostess June 15 at a doll luncheon given in her apartments in the Hotel Regent for the eight Molly girls who appeared with her in Sergeant Brue. The souvenirs were large Paris dolls costumed as Lady Bickenhall, the role played by Miss Ring.

George Backus, recently leading man with W. H. Crane in Business is Business, is announced as engaged to Mrs. Louise Sheppard. The wedding will take place next Wednesday evening at the home of the bride. The Rev. Minot J. Savage, rector of the Church of the Messiah, will officiate.

The Alfredian and Alleganian Literary Lyceums of Alfred University are to present Arthur W. Pinero's comedy, The Princess and the Butterfly, Monday evening of commencement week. The cast has been carefully selected and Miss Putnam, of the university faculty, has the play in charge.

Acton Davies has a characteristically clever article in the *Cosmopolitan* for June on "Society Amateur Actresses." It is well illustrated from photographs. Karl Edwin Harriman has a bright essay full of illustrations in the same number on "Clowns and Clowning."

# IN OTHER CITIES.

## SAN FRANCISCO.

At the Majestic this week, 4-11, is Mrs. Fiske and the Manhattan co. in Leah Kleschna. We have had many successes in seasons back, but no performance has been so perfect in every respect as the one given by this unusual organization. Each player is an artist of the first rank; the play itself is of the best; the production is elaborate and perfect in every detail. On the rising of the curtain upon each scene the applause was spontaneous, and it was fully two minutes before the players were allowed to speak owing to the applause won by the beautiful scene in the lettuce fields. On Monday night Mrs. Fiske was called before the curtain twelve times, after which a few words were insisted upon. The houses have been packed at each performance. The critics one and all have hardly ever been so warm in their praise of a performance. Mrs. Fiske's artistic performance of the character was one never to be forgotten. Charles Cartwright and Mr. Arliss were both new to San Francisco and were accepted as remarkable artists. The playing of Mr. Mason and Mr. Mack was highly commendable. The houses for next week are almost sold out.

At the Alcazar 4-11 Judah, the strange piece in which Willard played for some seasons, was a great success. Mr. Craig, Miss Lawrence, Howard Scott, and Mary Young did remarkable work. Judah is extremely intense and dramatic, and its story of spiritualism and hypnotism is very interesting, owing to the fact that people are more familiar with the psychological phenomena than they were a few years ago. The play was well staged. Next week, Mistakes Will Happen.

At the Columbia 5-12 John Drew and his clever co. are playing in their second and last week of The Duke of Killicrankie. The engagement has been a most successful one from every point of view. Next week Nat Goodwin appears in The Usurper, and his second week will be given over to An American Citizen and The Gilded Fool.

Florence Roberts at the California 4-11 is doing a very successful week's business in Marta of the Lowlands. Marta is one of the best things that Miss Roberts has in her repertoire; she seems to strike the right vein of the character. Her emotional scenes are exceptionally good. One of the attractions of last season's Marta was the Manelich of Hobart Bosworth, who is ill at present and unable to play. The role of Manelich was taken by Lucius Henderson, who did exceedingly well. Hershall Mayall made a strong Sebastian, and William Yerrance's performance of Tomas was convincing. Ollie Cooper, a decidedly clever child, gave a remarkable performance of Nuri. The balance of the co. was well placed. Next week Miss Roberts and co. in La Tosca, with Hershall Mayall as Scarpia.

This is the third week of The Tenderfoot at the Tivoli 4-11 and the business is still good. Charles A. Morgan, the original Barker in the play, deserves much credit for the capable way the pretty comedy has been produced. The "Alamo Love Song" is being sung everywhere. The chorus people do some very good work and deserve mention. The Tenderfoot runs all of next week. The Black Hussar, with Barron Berthald, the tenor, will be produced shortly.

Barney Bernard's starring play, The Financier, has had its second presentation at the Grand Opera House 4-11. Lawrence Griffith, William Gleason, and William D. Emerson do very well in their respective roles. George De Long was well cast in the juvenile role. Ruby Randolr and Ada Levick played the two leading feminine roles with considerable force. Kitty Kerwin Griffiths appeared to advantage in an amusing character part. The play was capitally staged by George Lask. Next week the new stock season of eight weeks will begin, with Maud Williamson and Alfred Woodson in The Gates of Bondage.

The Central's offering this week, 4-11, is an especially good one. The melodrama The Eleventh Hour is just the sort of a play that appeals to the taste of the Central's audiences and therefore the houses have been filled to overcrowding. The popularity of the two new leading people has also had much to do with the week's success. Both Mr. Gamble and Miss Hopkins are doing exceedingly good work and seem to have filled the places well of the old favorites. Henry Schumer, James Corrigan, and George Nichols were well cast and did excellent work. Miss Elsmere made a good designing adventuress. Myrtle Vane as the tomboy girl made a hit. The stage effects were realistically startling. Next week, The Fast Mail. OSCAR SIDNEY FRANK.

## MILWAUKEE.

E. H. Sothern and Julia Marlowe, supported by an excellent co., appeared at the Davidson June 8-10 in Much Ado About Nothing, Romeo and Juliet, and Hamlet. The performances were well attended and keenly appreciated. The productions were all sumptuous, the stage settings and costumes being surpassingly beautiful. Mr. Sothern received an ovation and was called before the curtain times without number. Miss Marlowe received a no less enthusiastic welcome, and charmed all by her admirable interpretations of Beatrice, Juliet, and Ophelia. The first production of The Woggle-Bug, by L. Frank Baum and Frederic Chapin will be given 15-17.

The Alhambra Stock co. presented Lost Paradise at the Alhambra 11 before large and well pleased audiences. The performance was most praiseworthy and aroused enthusiastic applause. Harry Glazier gave a telling portrayal of Reuben Warner, and Edith Evelyn offered a most pleasing interpretation of Margaret Knowlton. Excellent renditions were given by Lee Baker, Albert Brown, J. Francis Kirke, Rodney Ranous, Patty Allison, Grace Mae Lamkin, Al. Loomis, Harold Graybill, James Murray, W. Macacheck, and Gertrude Earle. The Late Mr. Jones will be the offering 18-24.

Dora Thorne was given at the Bijou 11 before a large audience and proved a most satisfactory dramatization by Lem B. Parker of Bertha M. Clay's popular novel. The play met with the approbation of the audience and was interpreted by a capable co. Cuba Niblo played the title-role and handled the part exceedingly well. Edith Domby was particularly good as Alice Earl. George Denton presented a clever characterization of Stephen Thorne, and satisfactory work was done by Joseph Salman and Gus Arthurs. The drama was well staged and the entire production deserves much praise. The Bijou will close 17 after a highly satisfactory season.

Charlotte Parry Smith's class in dramatic art presented Sunset and The Mysterious Stranger at the Davidson 7 before a good sized audience, and the amateur talent displayed was of an unusual order of excellence. Good emotional work was done by Florence Butner. J. N. Zydeman showed exceptional talent for character work. Edna Fischback made a delightful ingenue. Beulah Jameson was a good character actress. Josephine Janachek has the makings of an excellent leading woman. Fannie Emanuel scored a hit as an excitable old maid. Esther Cohen was excellent in a comedy part. Lillian Butzer gave a clever interpretation of a dignified matron. Norman Patterson was a handsome and pleasing juvenile man, and pleasing work was done by William Ryan, Chester Rohn, and Belinda Schwank. The pupils showed the result of careful and efficient training, and Mrs. Smith's stage management left nothing to be desired.

Chiafferelli's Italian Band has been drawing well at Pabst Park, although up to time of writing the weather has been most unpropitious. Warm weather has at last arrived, and the park is crowded at every concert given by these fine musicians. The soloists have been a feature of special interest, the following artists having become strong favorites: Signori Taddeo, Croce, Giuli, C. Canelli, Pietro Canelli, Di Bianci, Setaro, and thirteen year old Italia Ipolito.

Wonderland is drawing big crowds daily and nightly. The attractions are up to the highest standard, and new features of interest are being added weekly. No pains or expense has been spared to make this resort all that its name implies, and Messrs. Kann and Whaling are indefatigable in their efforts to provide for the amusement and comfort of their patrons.

R. C. Chamberlin arrived here 12 and will join the Brown-Baker Stock co. as principal comedian. Harry Grazier has been engaged as leading man for the same organization, which will open at the Davidson 18 in Who's Tompkins.

Milwaukee will put on her gayest attire for the Woodmen's convention, which will take place during the week 18-24.

Manager Thanhouser will present a vaudeville bill at the Academy 18-24.

The Star Theatre closed 10.

Percy Tuttle, Clarence Sterling, and Charles K. Harris were visitors here this week.
CLAUDE L. N. NORRIE.

## PROVIDENCE.

The Albee Stock co. gave splendid performances of Tess of the D'Urbervilles at Keith's 12-17 to very good houses. The new leading woman, Helen MacGregor, appeared for the first time with the co. in the title-role, and was given numerous curtain calls and several floral pieces. Her work was truly remarkable, and she will doubtless prove a valuable addition to the co. Special praise is also due Frank Losee as Alec, Gardner Crane as Angel Clare, Tom Wise as John Durbeyfield, Helen Reimer as Joan, Fay Courtenay as Abraham, and William H. Turner and Robert C. Turner as Jonathan and Amby, respectively. The Cowboy and the Lady 19-24.

The Planter's Wife found favor with good houses at the Empire 12-17. Katherine Purnell played the title-role well, her work in the emotional scenes being fine. John Lane Connor gave a strong portrayal of Colonel Graham, and Dave Walters scored as Harry Livingston. A Woman's Sacrifice 19-24.

For the final week at the Providence 12-17 the Imperial Stock co., headed by William Courtleigh and Florence Rockwell, presented The Iron Master.

Since the announcement was made a week ago that the Imperial Stock co. would close at the Providence 17, whither it had been transferred 5 from the Imperial Theatre for the Summer, the public has appeared to be very much exercised as to why this move was made. The local papers have printed several letters from theatregoers, play-lovers, etc., and it has been intimated that the Imperial management had been bought out or threatened by E. F. Albee. It has been stated that the Imperial co. was cutting into the Albee co.'s business at Keith's, and that if the co. did not close Mr. Albee would allow the Independent attractions to get into Keith's. The managers of the three houses Keith's, Imperial and the Providence Opera House deny these stories. They state that a combination was formed two years ago for mutual welfare, and that it had decided that it was unprofitable to attempt to run two rival stock cos. through the Summer, and so had dropped the Imperial. An arrangement had been effected whereby the Albee co.'s season would stop earlier and start later, so as not to conflict with the dates of the Imperial Stock co., which begins in September under the new system of playing here a week and then going to another theatre, to be succeeded here by another co. It was emphatically denied that there had been any threatening to get the Imperial co. out of the way, and that far from doing a losing business the Albee Stock co. could show balances on the right side of the ledger. The termination of the Imperial season was not very pleasing to some of the members of the co., particularly to William Courtleigh and Florence Rockwell, who had leased houses here for the Summer. Miss Rockwell will probably go to Noyes' Beach, R. I., for the rest of the Summer. In the Fall she is under contract to play leads in one of Savage's New York productions. Viola Burton, the ingenue, left 12 for her home in Baltimore. Ben Graham, Regan Hughston, and Harry Barfoot expect to join the Malcolm Williams' Stock co. at the Franklin Square Theatre, Worcester, Mass.

Edwin F. Nannery, last seen here as leading man in the co. playing Queen of the White Slaves, has replaced Felix Fantus in the Empire Stock co. The Banda Napoli left last week for an engagement at Luna Park, Coney Island.

A party of professionals attended the first performance of Tess of the D'Urbervilles at Keith's 12, complimentary to Helen MacGregor, who made her first appearance as leading woman of the Albee Stock co.

Reeves' American Band left 12 to fill an engagement at Manhattan Beach.

Charles H. Baxter, of this city, who some years ago managed Reeves' American Band on its Pacific Coast tour, will be tendered a benefit concert in Y. M. C. A. Hall 27. Mr. Baxter is recovering from a long illness, and his friends will doubtless come to the front and give him a lift.

Manager Charles Lovenberg, of Keith's, sails on steamship "Teutonic" 28 for a European trip of seven weeks. During his absence E. F. Albee will give his personal attention to his Providence and Pawtucket houses. HOWARD C. RIPLEY.

## COLUMBUS.

The closing of the Vaughan-Glaser Stock co. at the Great Southern Theatre has left a void of considerable proportions in our local theatrical bill of fare, and the loyal following that arose to the occasion have gone quietly back to their hammocks and old programmes, and are thinking of what might have been. Nearly all of the members of the co. have already left the city, some of them going to their Summer homes, others to work, one or two of them still here waiting. Miss Hall has hied herself, without wasting a single precious moment, to her cozy cottage at Ocean Beach. Mr. and Mrs. Bergin will spend several weeks in the White Mountains pending the opening of the stock co. at the Casino Theatre in Toledo. Louis Albion, who has several offers under consideration, will probably join the Glazier co. at Milwaukee. Harrison Stedman will go with Mr. Albion. Thomas Williams has left for Hamilton, where he is to stage a production for next season. Theodore Johnson is to join the co. playing at Delmar Gardens, St. Louis. Miss Hill has signed with the Ferris Stock at San Francisco, while Miss Coghlan will spend a few short weeks with her mother in New York.

1492, the bill at the Empire this week, is by far the most pretentious and elaborate piece that the Musical Comedy co. has attempted, and they are doing very well indeed with it. Richard Harlow, who was imported from New York to play Isabella, his original part, makes a Queen that will long be remembered. He had the house with him from his first entrance. The special dances were arranged by Miss De Vyne, the dancing soubrette of the co., and it is needless to say that they were clever.

Josephine Newman has a Phroso doll act that ranks right alongside of anything of its kind ever seen here. Fred Harrold has a part of more scope and fun than any since the opening week, and took every chance to make a laugh. John Young was a good King. The chorus and ensemble work was the best since the inception of the co.

Louis Mann's big success, The Telephone Girl, is the bill for week of 19. Howard A. Weisman, who has been manager of the Empire Theatre for the past three years, during its reign of vaudeville, later when the stock co. was installed, and now during the run of musical comedy, has handed in his resignation, to take effect 24. Mr. Weisman, who is the real founder and promoter of the Columbus Amusement Co., which built and managed the Empire Theatre, will still retain his title of treasurer of the co., and resigns his position to take up his former line of work, that of a traveling salesman. It is with much regret that his friends see Mr. Weisman go. He has always been most courteous and kind, and has devoted his best energies for the interests of the theatre. The directors of the co. have not as yet arrived at any definite conclusion regarding the future policy of the house, and while it is all together probable that stock will again hold forth, there are a number of bidders representing big theatrical firms who are very eager to get control of the property, and who will undoubtedly use every effort to accomplish their end.

H. A. Smith, who was business-manager of the Glaser co. at the Southern, has assumed the management of the Glaser Stock playing in Detroit. At the conclusion of the season there he will again manage the Colonial Stock co. at Cleveland.

Al. G. Field, the minstrel man, is resting at his home here, and is rapidly getting his forces under way for the big aggregation that he is to put forth next season. JOSEPH R. HAGUE.

## LOS ANGELES.

Nat Goodwin has been the attraction at the Mason Opera House during the week 6-10, and, as usual, was greeted by large houses. His plays were The Usurper, The Gilded Fool, and The American Citizen. Mr. Goodwin, of course, is the whole show in all of his plays. The co. did its best work in The Usurper; in the others they were sadly lacking. Much interest is centred in the coming engagement of John Drew 14-17. Mr. Drew is a great favorite here, and the inquiry for seats has been large. Daniel T. Frawley will follow for a week commencing 12, then the house will be closed for the Summer.

The Burbank revived Juanita of San Juan 4-10, and did nealy as large business as a month ago. The County Fair will be given next week, and this will be the first time it has ever been given in the West by a stock co. The Spellbinders 19-25.

Fabio Romani was the offering at the Grand Opera House week 4-10, and the attendance was up to the usual heavy standard. This co. is doing excellent work in the melodrama line, and their production of The Confessions of a Wife, which will be given next week, should prove a splendid card. The play is an intense one, and requires a lot of heavy scenic effects.

What Happened to Jones has been given in this city about steen times, but Belasco's seemed to have no trouble in drawing big audiences to see their rendition of it during week 5-11. Miss Langham is doing excellent work with this co., and her efforts are recognized by hearty applause from her many admirers. Joseph Galbraith, the leading man, who has been ill, will return to active work the coming week, and on 19 White Whittlesey, the young romantic actor, will appear in Sheridan of the Maid of Bath.

Work will commence on Mr. Morosco's handsome new theatre, the Majestic, some time in July. This is promised to be the finest in the city, and even though it is seven blocks south of the Mason Opera House, it will be in a much better location than Mr. Wyatt's house. The demolition of the old landmark, Hazard's Pavilion, is under way, and before another year there will be erected in its place a handsome auditorium seven stories in hight, modeled to suit every purpose. DON W. CARLTON.

## MINNEAPOLIS.

The Metropolitan reopened for a week 11, and gave us two of the best attractions of the season. Grace Van Studdiford was here 11-14, and received a very warm welcome. The cast this year includes many of the last season's members, and what with long association, etc., the performance is even better then before. Lucy Monroe was a sprightly Madame Fifine, and sang her numbers with a spirit that was infectious. Cora Tracy is again seen as Anita, and again wins much merited praise. Harry Davies is Captain Travors, while Harold Crane is the Crown Prince. William J. McCarthy got all the comedy possible from the role of Baron Bulverstraum. He was ably assisted in his comedy endeavors by Louis Casavant as Colonel McPatrick, seen here last season, and William H. Power. Mr. Power assumed the part on very short notice two weeks ago, and has since been demonstrating his abilities as a comedian in a most satisfactory manner. The girls looked pretty, the chorus sang well, in fact, it was a first-class production all round. The male chorus received numerous encores for the acapello number. Sothern and Marlowe 15-17.

Nettie the News Girl fought her way to favor at the Bijou week 11. This attraction closed the season for itself and for the house.

The Ferris Stock co. returned to its home at the Lyceum week 11, after a very successful engagement of three weeks in St. Paul. The opening bill was Francesca da Rimini, and was given with the full strength of the co. Eva Taylor was seen in the name part, and was warmly praised for her work. Lawrence Grattan and Lewis S. Stone appeared as the brothers Lanciotto and Paolo, and both gave excellent performances. It was Mr. Stone's first appearance since February, and he was given a most cordial greeting. Richardson Cotton handled the trying role of Malhomo capably. Charles Lindholm was Malatesta; Ernest Fisher, Guido da Polenta; Charles C. Burnham, Bernoni; Leslie Morosco, Luigi; Kate Woods Fiske, Theresa; Leila Shaw, Nerissa, and Christine Prince, Lucrezia. The stage settings and accessories deserve special mention. Banker's Daughter in rehearsal. Lady of Lyons follows.
CHARLES M. LANE.

## INDIANAPOLIS.

Another good production was added to the list of successes, when the Fielding Stock co. put on The Wife 8-10, opening to large houses. It was tastefully staged and well acted. Alexander von Mitzel was a fine John Rutherford, manly and admirable. His acting showed great repressed power in the strong scenes. Rebecca Warren appeared in the title-role, and added another part to her already long list of roles artistically done. J. Charles Haydon and Mabel Trunelle were again the favorites as Jack Dexter and Kittie Ives. The Matthew Culver of Robert E. Homans deserves much praise. As Major Homer Q. Putnam Thomas J. Keogh won the audience by his clever acting. Julia Morton did splendid work as Lucille Ferrant. Charles Mylott as Robert Gray and Arthur J. Price as Silas Truman were miscast. Their work was not convincing.

In Jim the Penman that followed 12-14, the acting of Thomas J. Keogh as Captain Redwood stood out prominently. It was easily the most artistic of the performance. Robert E. Homans deserves special mention as Louis Percival. His acting was strong and consistent. The effect of Alexander von Mitzel's good work as James Ralston was marred by the too evident working of his face and nervous twitching of his hands. The Baron Hartfeld of Charles Mylott was well done. It is really the only chance this member of the co. has had to show his ability. J. Charles Haydon was a pleasing Lord Drelincourt. His scenes with Julia Morton, who as Agnes Ralston was girlish and natural, were very well done. Rebecca Warren again demonstrated her ability as a stock actress by her portrayal of Mrs. Ralston. Social Highwayman 15-17. The Moonshiners 19-21. Moths 22-24.

The Holden Stock co. is still holding the boards at English's. Rip Van Winkle was put on 8-10. Graustark is the bill week 12.

As the Turners convention has engaged the Park Theatre for the evening of 20, there will be only five-night performances by the stock co. next week, but the matinees will be played as usual.
PEARL KIRKWOOD.

## KANSAS CITY.

The event of the week of June 11-17 was the appearance at the Grand of Pollard's Juvenile Opera co., presenting The Belle of New York, The Runaway Girl, Pinafore, The Geisha, and The Gaiety Girl. The little singers were seen here some three seasons ago and made a favorable impression, so their return was a welcome one. Little Daphne Pollard scored a most decided hit, while Ivy Pollard, Teddy McNamara, Eva Moore, Leah Leichner, Fred Pollard, and Merle Pollard were scarcely less well received. The productions were handsomely staged and costumed. Business was good throughout the engagement in spite of some rather warm weather.

The Woodward Stock co. put on Thelma for the week of 11-17, playing to good crowds nightly. Eva Lang in the title-role scored her usual hit, while Willard Blackmore as Sir Philip Bruce Errington was also excellent. Other members of the co. were well cast and the production was appropriately staged. The Banker's Daughter 18-24.

Electric Park drew large crowds the week of 11-17, Liberati and his band continuing as the principal attraction, playing to large audiences twice daily. Vaudeville in the German Village and the many park concessions also shared liberally in the patronage. The new mystic chute is proving very popular and is running to capacity practically all the time.

At Forest Park 11-17 a new attraction in the person of Cameroni, who does a daring slide for life down a long wire, drew many people to this popular resort. Lenge's Band, Smith's Ladies' Orchestra in the Japanese tea garden and the numerous other attractions were as popular as ever.

The Sunday attendance at Fairmount Park 11 was estimated at 35,000, while the week day crowd was proportionately large. Everything possible is being done to make the resort popular, and that the management is succeeding may scarcely be questioned. Zimmerschild's Band found much favor with the crowds, while the vaudeville show and other amusements were well patronized. D. KEEDY CAMPBELL.

## DENVER.

Pretty Peggy was splendidly presented by the Bellows co. at Elitch's Gardens 4-10. May Buckley was winsome and charming as Peg Woffington, and Bruce McRae made a fine David Garrick. Edna Aug has already become very popular with the public. She played Polly Woffington and introduced a song that was entirely out of keeping with the play, but it pleased, nevertheless. Every part was admirably played and the production was notably fine in every detail. The Henrietta 11-17. A Japanese Nightingale 18-24.

Margaret Anglin appeared at the Broadway 5-10 in a repertoire of three plays—Zira, Mariana, and The Lady Paramount. Her best work was in Mariana, Desmond O'Hara's adaptation of Jose Echegaray's excellent drama. In it her remarkable emotional powers were given full scope and she scored a distinct success. Miss Anglin is possessed of great magnetism. In The Lady Paramount she was also delightful. Frank Worthing gave excellent support, as did also dear old Mrs. Whiffen, Arthur Lawrence, Walter Allen, Walter Hitchcock, Hall McAllister, and Edith Cartwright. The Broadway closed 10 for the Summer.

Business is very good at the Curtis, where two melodramas are presented each week. Prison Bars 11-14. Thelma 15-17.

The Great Gaskill Shows will be the feature of the G. A. R. Carnival to be held here 21-30.

Floto's Circus will be at River Front Park 19, 20. The Symphony concert season will open at Elitch's 15.
MARY ALKIRE BELL.

## MONTREAL.

The Adventures of Captain Corcoran was the third bill put on by the Caseneuve co. at the Francais. It is a spectacular melodrama, full of striking situations, interspersed with excellent comedy. The staging of the piece was, as usual, on a very handsome scale and far above the usual average of stock cos. J. Guiraud gave a dashing performance of the title-role. Mlle. Mealie was a charming and sympathetic Princess and Madame Devoyod a stately Queen Holkar. E. Cassin scored as the English captain, and the comedy roles were capitally played by G. Dane, J. Careme, and C. Gauthier. R. Joube gave a strong performance of the Indian Rao, and Paul Caseneuve as his father scored in his one big scene. A number of musical numbers were introduced and capitally rendered. The dances of M. Sauguon and Maud Lee were excellent. Le Voyage de Susette 19-24.

The Price of Honor was given a good production by the Una Clayton co. 12-17. The play was well and effectively staged. Mary Condon scored in the part of Anna Merville. Miss Clayton was a delightful Maxy, and little Pansy Driscoll a clever Gertie. Francis Morey as Tom and Mortimer Martini as Ferris both did good work. Billy Walsh, who joined the co. this week, received a warm welcome from his many friends and scored both in his part of MacGluckin and in his speciality. A Great Temptation 19-24.

La Calvaire d'une Mere is the bill at the National.

The weather is getting warm and Sohmer and Riverside parks are both doing good business.
W. A. TREMAYNE.

## CLEVELAND.

The Summer attractions are now in full blast. With two garden theatres, three up-to-date parks and a first-class stock co. playing at the Colonial Theatre, the public can take its pick of amusements.

The Henrietta was presented by the Colonial Stock co. at the Colonial Theatre 12-17 and was well received. Charles Waldron showed his versatility in the role of Bertie, giving a good impersonation. Ida Adair made a charming Widow Opdyke and Elinor Westcott was good in the role of Agnes. The rest of the characters were well taken. The Nominee 19-24.

Billee Taylor was the bill at the Euclid Avenue Garden Theatre 12-17. Lyman Wheeler made an amusing Billee Taylor. Clarence Harvey had a great make-up as Ben Barnacle, and Josie Intropidi was as comical as ever. Olga von Hatzfeld, Estelle Wentworth, and Elfrida Buessing were all good in their respective roles. Said Pasha 19-24.

At the Coliseum Garden Theatre the Hanford co. gave a good presentation of Ingomar and the Symphony Orchestra rendered some good music 12-17. Othello will be played 19-24.

Ben Greet's Woodland Players held forth in the open air in close proximity to Wade Park 15-16. A Midsummer Night's Dream was presented 15, and As You Like It and The Tempest closed the engagement, which was a highly successful one.
WILLIAM CRASTON.

## ST. PAUL.

The Ferris Stock co. closed a three weeks' engagement at the Metropolitan 10, and made many friends during its stay. The work of Eva Taylor is worthy of mention. E. H. Sothern and Julia Marlowe opened 12, for three performances, giving excellent presentations of Much Ado About Nothing, Hamlet, and Romeo and Juliet, before large audiences. The staging of these three Shakespearean plays was elaborate and the best ever seen here. Grace Van Studdiford opens a return engagement in Red Feather 15-17, which closes the regular season at the Metropolitan. Manager Scott has secured the Metropolitan Players for the Summer season, who will present Men and Women as the opening bill 19.

The regular season at the Grand closed with a concert by the Minnesota State Band 11. The theatre will remain dark all Summer.

The members of Si Plunkett co. encountered a bad washout near Colfax, Wis., 7, the baggage car with all the trunks and properties are now in the bottom of the river. The recent rains in that State caused many washouts, and the centre span of the Wisconsin Central Railway bridge gave way, causing the above wreck. Manager J. C. Lewis brought the co. to St. Paul, and decided to cancel all dates and disband. HARRY O. WILLIAMS.

## BUFFALO.

The William Farnum co. at the Park week 12 presented in a capable manner Because She Loved Him So. Prominent in the cast were Charles Mackay, Marshall Farnum, Forrest Robinson, George Staley, Justin Paige, Jane Oaker, Mrs. Louise Rial, Louise Lewis, who did the best work of the co. as Margaret, the servant, and Olive White.

Mildred Holland presented The Lily and the Prince at the Lyceum week 12 to crowded houses.

Athletic Park is drawing large crowds, and the management are doing all in their power to make this the banner year in the history of this well-known outdoor amusement enterprise.

Eddie Carr, late one of the principal comedians with A Trip to Egypt, is at his Summer cottage, The Thespian, up the Lake Shore.

Frank Keenan, assisted by two clever players, presented one of the most delightful playlets ever seen here, At the Threshold, at Shea's Theatre week 12.

Bernard Cavanaugh is in town visiting relatives, and expects to remain about a fortnight.
P. T. O'CONNOR.

## SEATTLE.

Chauncey Olcott was seen by large and pleased audiences in A Romance of Athlone at the Grand Opera House. Olcott's songs were as popular as ever and the co. is a pleasing one. Barney Bernard 16, 17. Kolb and Dill 18-24.

Charles A. Taylor's co. opened at the Third Avenue to packed houses 4, with Escaped from the Harem as the first week's bill. The play offered was abundantly melodramatic and caught the fancy of large audiences at the uptown theatre. Laurette Taylor, Aileen May, Albert Hall, and Edwin Fox scored the best successes. Queen of the Highway 11-17. The Girl Engineer 18-24.

The Watson co. drew good houses to see their popular offerings at the Seattle 4-10, The Man from Mexico and The Parish Priest. Faust and Red Catt Inn 11-17. RODNEY D. WHITE.

## TORONTO.

Eugenie Blair opened her third week at the Grand Opera House 12 in a revival of East Lynne. As Lady Isabel and Madame Vine she gave an impersonation that had many distinctive features. Albert Andruss was a manly Archibald Carlyle. Edmund Elton was sufficiently odious in his revealment of selfishness and unscrupulousness as Sir Francis Levison, and Harriet Ross as Barbara Hare made a favorable impression.

Roselle Knott, the popular Canadian actress, will make a return trip to the Pacific Coast next season in an elaborate scenic revival of When Knighthood Was in Flower, under the managerial guidance of Kane, Shipman and Colvin.

Miss Blauvelt has signed an engagement with Mr. Whitney to appear in light opera next season.
STANLEY McKEOWN BROWN.

## SALT LAKE CITY.

At the Salt Lake Theatre T. Daniel Frawley presented Ranson's Folly 9, 10 to large and well pleased audiences. Mr. Frawley was well received and is a favorite here. This is the last attraction of the season at this house.

The Bittner Stock co. at the Grand presented Galley Slave former part and Camille latter part of the week to good houses.

The Utahna Theatre co. moved to Utahna Park, where they will present open air performances while their theatre is being renovated. Last week the attraction was excellent and the business good.

Vaudeville at the Bon Ton has had good houses.

A concert was given 9 in the Mormon Tabernacle by Emma Lucy Gates, a granddaughter of Brigham Young, to a large audience. C. E. JOHNSON.

## SPRINGFIELD, MASS.

The town is booked for a Summer stock war, beginning 19, as the Diamond Stock co. will be moved from the Holyoke Opera House to the Nelson Theatre, both of which are under the management of P. F. Shea. They will put on When We Were Twenty-one the first week. Poli's Own co. at his vaudeville theatre has already established itself in public favor.

The Poli Stock co. presented The Henrietta for their second week's bill, beginning 12, and the work of Frederic Bond as Van Alstyne, Paul McAllister as Bertie, Olive West as Mrs. Opdyke, Paul Barnett as Dr. Wainwright, and Beth Franklyn as the wife of

The American Gentleman's Whiskey

Sold at all first-class cafes and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

the villainous young Van Alstyne were especially good in their parts. EDWIN DWIGHT.

## NEWARK.

The patronage at Greater Electric Park is steadily increasing as the weather grows warmer, and new features are constantly introduced by Manager C. A. Dunlap. The S. R. O. sign is frequently displayed in the German village.

The patrons of Hillside Pleasure Park in Belleville will be treated to a balloon ascension and parachute drop 20 to 25 by Joseph Bush, of Chicago.

The Kemp Sisters' Wild West Combination continues to be a drawing card.

At the Olympic Park the high diving horses, "King" and "Queen," are attracting large audiences. GEORGE S. APPLEGATE.

# CORRESPONDENCE

## ALABAMA.

**MOBILE.**—MONROE PARK THEATRE (M. McDermott, mgr.): Jackson's Comedians finished their engagement 3-10, presenting The First Born and Pike County Folks; plays capably staged, with only fair attendance. Olympia Opera co. begins Summer engagement 19 and will put on a class of operas different from what has been given here in past Summer seasons.

**SHEFFIELD.**—RUSTIC THEATRE (J. B. McClory, mgr.): Opened May 29 with Williams Comedy co. for a two weeks' engagement in repertoire; good crowds attend nightly; first-class co.——ITEM: The Sheffield Co. has built this Summer theatre at Highland Park, on the electric car line, and proposes to run it in first-class style, offering good attractions.

**MONTGOMERY.**—PICKETT SPRINGS CASINO (O. A. Neal, mgr.): Payton Sisters co. 5-10 in Little Alabama, In the Land of the Czar, The Fatal Rose of Red, and The Man Outside; very good business. Payton Sisters 12-17.

**HUNTSVILLE.**—CASINO PARK (J. H. Beinberg, mgr.): The White City Amusement Co. furnished carnival attractions for a week, drawing large crowds to the park every night. Shows were average; audiences pleased.

## ARKANSAS.

**LITTLE ROCK.**—FORREST PARK (Charles T. Taylor, lessee and mgr.): Billy Link, black-face comedian, made a great hit. Mr. and Mrs. Jack, Willette Chartress, and the marvelous Walter Beemer and his juggling girl 5-10 to large business. Next week: Frank Bell, Thompson and Don, Holman, Hayward and Hayward, Gordon and Gilbert, and the kinodrome.

## CALIFORNIA.

**OAKLAND.**—YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop's Players in Mizpah 5-11; attendance greatly improved; production faultless. Landers Stevens and Adele Block in leading roles give fine performances. Piney Ridge 12-17.

## COLORADO.

**COLORADO SPRINGS.**—GRAND OPERA HOUSE (S. N. Nye, mgr.): T. Daniel Frawley in Ransom's Folly 5 played to good business; co. one of the best seen here present season and piece enjoyed throughout.

**LA JUNTA.**—THEATRE (E. C. King, mgr.): McDonald Stock co. week 19.

## CONNECTICUT.

**HARTFORD.**—PARSONS' THEATRE (H. C. Parsons, prop.; W. F. Stevenson, bus.-mgr.): The success of the Hunter-Bradford Summer Stock is now an assured fact. This clever and artistic co., made up of artists who in the regular season are found in support of the prominent stars, are meeting with the most cordial reception of local playgoers and indorsement and social recognition of the very select society folk. Gillette's All the Comforts of Home was the farce presented 12-17, and it enabled the audience to witness the versatility of this splendid co. It was played with snap and finish, and each act received several curtain calls from the very large audiences. Week of 19 A Bachelor's Romance.——POLI'S THEATRE (S. Z. Poli, prop.; Louis Kilby, mgr.): Business continues very good with the stock co. that are putting on acceptably some very ambitious successes. The Wooing of a Princess and The Old Kentucky Home divided the week 12-17. All the plays are sumptuously staged and costumed. Macbeth will be presented week of 19.——ITEM: Sarah Cowell Lemoyne and Harriet Ford, the dramatist, were visitors 10 and occupied a box at Parsons' at the matinee. A. DUMONT.

**BRIDGEPORT.**—POLI'S (S. Z. Poli, prop.; Joseph D. Criddle, res. mgr.): Dorothy Vernon of Haddon Hall proved a distinct novelty 12-17, never having been seen in this city before. The production was complete with the New York scenery, mountings and costumes. Gertrude Shipman's Dorothy was exceptionally pleasing. Lawrence B. McGill's Sir John furnished an adequate companion role. Walter Huston's Vernon was a repetition of former successes in heavy roles. James Gordon as Dorothy's father did first-class work in an obdurate role. Jessie Pringle's Queen Elizabeth showed careful and earnest work, while Marguerite Earle took advantage of all opportunities as Mary Stuart. Minnie Hoffman as Lady Vernon had wider opportunities than heretofore and was distinctly successful. Cameron Clemons' Perkins, the jester, was brought up to apparent equality with the leads through zealous work. East Lynne 19-24.——ITEM: The German Marine Band opened at Steeplechase Park for two weeks 12. Pyrotechnic displays also occurred in the stadium. W. P. HOPKINS.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (John H. Gray, mgr.): Manager Gray gave the stage hands their annual benefit 11 with American Vitagraph co. moving pictures, assisted by George H. Williams, of this city; well attended and netted the boys a good sum.

## GEORGIA.

**ATLANTA.**—PONCE DE LEON SPRINGS CASINO (H. L. De Give, mgr.): Walter Edwards in Taming of the Shrew 12-17; excellent co.; good houses. Mlle. 'Awkins and corps of comedians, dancers and vocalists 19-24.——ITEM: Casino, Atlanta's beautiful resort, opened the Summer season May 15. Immense crowds visit the resort afternoons and evenings throughout the Summer.

**MACON.**—CRUMP'S PARK CASINO (Maurice Boom, mgr.): Me and Jack 5-10 pleased good houses. Little Nell 12; well received by large audience.

## ILLINOIS.

**SOUTH CHICAGO.**—CALUMET THEATRE (John T. Connors, mgr.): Calumet Stock co. presented A World's Outcast 11-17; co. fine; business good. Rowland and Clifford co. will play Dora Thorne Sunday 18; good advance sale.——UNIQUE THEATRE (Cumfeld and Lowenstein, mgrs.): Vaudeville. Week 11-18: Lilly Tudor, Connors and Kelly, Jarvis, Zara and Sara. For week of 19: Hayne and Herbert, Bowman, Lent and Hyatt, Rockway and Conway.——ITEM: Calumet Theatre closes for season 18. During Summer Manager Connors has arranged to have house refitted throughout, including a steel curtain. Plans have been drawn and work is expected to start at once.

**WAUKEGAN.**—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, lessees and mgrs.; Charles A. Takacs, res. mgr.): Clara Thropp in Ibsen's A Doll's House 11; excellent co.; poor house. Caroline McLean in Young Mrs. Winthrop 18. Ruth Bennett Stock co. 22.——ITEM: The Schwartz Gallery and first balcony have been reseated and the chairs have been elevated so that the entire stage may be seen from any seat in the house.

**CHAMPAIGN.**—WEST END PARK (Matt Kusell, mgr.): The Simon co. 5-10 in The Hidden Hand, My Mother-in-Law, A Southern Romance, Rip Van Winkle; large attendance every night.——ITEM: Joe Boninsingia, of Westville, Ill., made balloon ascension and parachute drop at County M. W. A. picnic held in West End Park 8; best ever witnessed in this city.

**QUINCY.**—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Mikado 8 (local) drew another large and enthusiastic audience.——ITEM: The Ferari Brothers Carnival co. is exhibiting here this week under the auspices of the local Order of Eagles.

**BLOOMINGTON.**—HOUGHTON LAKE PARK THEATRE (A. J. Faust, mgr.): Kingsley-Russell co. week 12 in Too Rich to Marry, A True Kentuckian, Pudd'nhead Dudley, A Chicago Tramp, Driven from Home, and Prince of Liars; satisfactory performances to large audiences.

**DIXON.**—OPERA HOUSE (Charles H. Eastman, mgr.)——ITEM: Ned Smith, solo cornetist, formerly with The Prince of Pilsen co., joined the Banda Rossa.

## INDIANA.

**MICHIGAN CITY.**—WASHINGTON PARK THEATRE (Fred Felton, mgr.): The Beggar Prince Opera co. played to fair houses for the two weeks ending 10, giving fair satisfaction. The Rodney Stock co. are now on the boards indefinitely, playing Oak Farm, In Convict Stripes, and David Harum. A change will be made in the plays twice a week. The co. is very satisfactory.

**FORT WAYNE.**—MAJESTIC THEATRE (M. E. Rice, mgr.): Creatore's Band May 31 pleased good crowd. Piff, Paff, Pouf 12; excellent performance; played to packed house. Julia Marlowe and E. H. Sothern 22.——ITEM: The Ben Greet Woodland Players will give open air performance 19, afternoon and evening in As You Like It and A Midsummer Night's Dream.

**ELWOOD.**—KRAMER GRAND (J. A. Kramer, mgr.): Berry Stock co. played week of 5-10 to packed houses; one of best repertoire cos. on the road. Plays: Passion's Slave, Nature's Nobleman, Prince of Liars, For Love and Honor, and A Miner's Daughter.

## IOWA.

**DECORAH.**—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Norwegian Student Singers 12; packed house at advanced prices; everybody delighted. High School Commencement exercises 14, 15.——ITEMS: Dates are being filled rapidly with good attractions for fall at the Grand.—Norwegian Singers were entertained at a banquet given by Luther College faculty.

**DES MOINES.**—INGERSOLL PARK (Fred Buchanan, mgr.): Excellent bill week 12-18; drew immense crowds to the Park; more popular than ever before. Tom and Hattie Nawn, Anna Willard, West and Van Sicklin, Don and Mae Gordon, the Five Columbians, and M. Lavine and Miss Waltone.

**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (J. B. Henderson, mgr.): Greene's closed on 11, after the best season in the history of the house.——ITEM: Business-manager Will S. Collier leaves for New York 17. The house will be remodeled and a new up-to-date entrance and lobby built.

**SIOUX CITY.**—GRAND (Woodward and Burgess, mgrs.): The season closed 6 with Sothern and Marlowe in Much Ado About Nothing; excellent production.——RIVERSIDE PAVILION: Howard-Dorset co. opened a Summer engagement 11 with good co. to S. R. O.; general satisfaction.

**COUNCIL BLUFFS.**—NEW THEATRE (A. B. Beall, mgr.): Dark.——LAKE MANAWA: Covalt's Band is drawing good crowds. The Stuarts, ring performers; Professor Fackler, fire diver, and Andrews, balloonist, are attractions for week.

**OTTUMWA.**—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): High School graduating exercises 8. Jack Bessey Stock co. 19-24.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Roehl, mgr.): Metropolitan Dramatic co. in Uncle Rube 15.

**WATERLOO.**—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): The Temple Stock co. 12-17. Hagenback's Circus 23.

## KANSAS.

**TOPEKA.**—CRAWFORD THEATRE (Crawford and Kane, mgrs.): Dark.——STAR VAUDEVILLE THEATRE (Jesse M. Glick, mgr.): Continues to draw large houses. Week ending 10 was most successful week of season.——ITEMS: Vinewood Park Theatre closed temporarily, owing to counter attractions.—Gaskill Shows closed successful week's engagement 10; entertainment unique in every particular and drew capacity at each performance. DAVID J. AUGUST.

## LOUISIANA.

**SHREVEPORT.**—PARK THEATRE (Ehrlich Brothers, mgrs.): Harrison-Adams Theatre co. 5-16 in The Gambler's Daughter, The Ranch King, and Camille; co. fair; attendance good. Rentfrow's Jolly Pathfinders 11, presenting A Fight for a Million; large crowd and well pleased by attraction. Rentfrow's Jolly Pathfinders 6-29.

## MAINE.

**PORTLAND.**—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Fenberg Stock co. presented Why Women Sin week 12 to excellent business. When We Were Twenty-one week 19.——PEAK'S ISLAND, GEM THEATRE (C. W. T. Goding, mgr.): Mrs. Dane's Defense opens season week 19.——CAPE COTTAGE, PARK THEATRE (E. V. Phelan, mgr.): Season opens 17 with Secret Service.

**BRUNSWICK.**—TOWN HALL THEATRE (H. J. Given, mgr.): Pauline (return) 8-10; excellent co.; S. R. O. at each performance. Eaton's Concert co. 16. Missouri Girl 17.——ITEM: The season at this house closes 17, after one of the most successful seasons ever known.

**BANGOR.**—CITY HALL THEATRE, OLDTOWN (E. J. Jordan, mgr.): A Hot Old Time 9 amused a large audience. A Wayward Son 10 to fair business; co. and performance acceptable. Bennett-Moulton Comedy co. opened week 12 to good business; co. and performances excellent.

**LEWISTON.**—EMPIRE THEATRE (Cahn and Grant, props.): J. Phelan and Ward Stock co. 8-17 in Jim the Westerner, Streets of New York, and Convict's Wife; business not up to what the quality of the co. deserves. Season will close 17.

**BELFAST.**—OPERA HOUSE (W. J. Clifford, mgr.): Missouri Girl 13; fair business. When Women Love 14. The Wayward Son 17.

**BAR HARBOR.**—CASINO (Osmond Emery, mgr.) The Missouri Girl 15. Hunting for Hawkins 21.

## MASSACHUSETTS.

**FALL RIVER.**—BIJOU (D. R. Buffington, mgr.): Buffington Stock co. presented What Happened to Jones 12-17 in an excellent manner and deserved the applause they received. The comedy was well staged. To Nat Leffingwell fell the honors, and he succeeded in making Ebenezer Goodly one of the most notable successes of his career with the stock co. Herbert Celby in the title-role scored. Raymond L. Bond was again seen to good advantage. Elizabeth Morgan, a charming actress, is always good and scored a big hit as the old maid. Marjorie Fletcher made her first appearance with the co. 12 and was well received. Ann Singleton as Helma contributed an admirable impersonation of a Swedish servant. Gertrude Dion Magill played Cissy in a true spirit of comedy and proved herself a thorough mistress of her art. Elizabeth Bruce and Marcelle Forreste were very good. M. F. Ryan, Everett Aldrich, and Walt Whitman furnished good support and pleased. Attendance excellent. The Christian 19-24.——ITEMS: W. H. Barwald was out of the cast 12-17 and enjoyed his visit to Newport and Boston.—Kendall Weston rejoined the co. 12 and will make his appearance in The Christian 19.—J. Frank Burke will rejoin the stock 26.—Will Dockery is visiting friends in this city.—Manager Mason has a force of men engaged in making extensive improvements in the Academy of Music. The season will open in August.

**NORTH ADAMS.**—ITEMS: The Valley Park Theatre will open 26, under the direction of W. P. Meade. He will run high-class vaudeville.—Robinson's Circus was booked here for June 16, while Hargreave's Show was booked for 27. H. I. Ellis, of Hargreave's Show, conceived the idea of stringing banners from all the trolley guy wires on the principal streets. City officials gave permission, but the sentiment against the display was so strong the banners had to be taken down.

**FITCHBURG.**—WHALOM PARK THEATRE (W. W. Sargent, mgr.): Katherine Rober co. 12-24 continues to good business. Additional plays: Moths, In the Shadow of the Throne, Camille, Indiana Folks, My Uncle from New York, In the Heart of Colorado. Whalom Opera co. 26-July 1 in The Mocking Bird.——ITEM: Opera co. is rehearsing daily in Cumings Theatre. Lois Garneau has been engaged as leading lady and Tom Callahan as comedian.

**WORCESTER.**—THEATRE (James F. Rock, res. mgr.): Hunter-Bradford Stock co. gave an excellent performance of Liberty Hall 12-17. Frank Monroe as William Todman was especially praiseworthy. The Mysterious Mr. Bugle 19-24.——FRANKLIN SQUARE THEATRE (John F. Burke, res. mgr.): The Malcolm Williams' Stock co. presented Lovers' Lane 12-17: large audiences; excellent performance. The Prisoner of Zenda 19-24.

**LYNN.**—THEATRE (Frank G. Harrison, mgr.): The Hamilton-Thompson Summer Stock co. closed 10.——ITEM: The Three Guardsmen 10 was brought to a close in the middle of the performance. Hallet Thompson, leading man, refused to go on until his salary was paid. The good-sized audience was dismissed and money returned. The house was in no way connected with the co.

**NEW BEDFORD.**—HATHAWAY'S (Theodore B. Baylies, mgr.; John M. Hathaway, res. mgr.): Hathaway Stock co. in All the Comforts of Home 12-17; big business. Week of 19-24 The Deacon's Daughter.——ITEM: Owing to illness Charles Balsar, leading man, is out of the bill 12-17. D. H. Morrison, local boy, is playing a light comedy part in All the Comforts of Home.

**LAWRENCE.**—George H. Adams' Humpty Dumpty (under canvas) 5-10 closed to big business; performance good.——ITEM: The Mayor of this city refused to grant a license to the Ringling Brothers' Circus for a Saturday date, but the agent of the co. went to the Selectmen of the adjoining town of Methuen, from whom he secured a license for July 1.

**HOLYOKE.**—OPERA HOUSE (J. R. Shea, mgr.): Diamond Stock co. in Held by the Enemy 12-17; poor business; satisfactory performances.——MOUNTAIN PARK CASINO (Robert Kane, mgr.): Vaudeville 12-17. Mountain Park Opera co. in Prince Pro Tem 19-24.

**LOWELL.**—OPERA HOUSE: Huntington-De Deyn Stock co. closed the house 10, after a week of Moths to large and delighted audiences, after ten weeks of successful business, and regrets are expressed on all sides that they did not continue to hold the boards longer.

## MICHIGAN.

**COLDWATER.**—TIBBITS' OPERA HOUSE (John T. Jackson, mgr.): Stetson's U. T. C. 8 to S. R. O.; fairly good performance. The O. M. P. Lodge, under direction of Mr. Shelley, will put on An Irishman's Troubles 15. At the High School commencement exercises students in David Copperfield, direction of Mrs. Moore.

**BENTON HARBOR.**—BELL OPERA HOUSE (Fred Felton, mgr.): Rodney Stock co. 5-12. Plays: Oak Farm, A True Kentuckian, Sign of the Four, Runaway Wife, David Harem, In Convict Stripes.——ITEM: Mr. and Mrs. Jack Nicholson are home for the Summer and entertained members of the Rodney Stock co. at dinner 9.

**SAULT STE. MARIE.**—SOO OPERA HOUSE (W. H. Seach, mgr.): Jewell Stock co. 5-10 in Moonshiner's Fate, Irish Hero, and Jerry the Tramp to good business.; co. fair. Green's Biograph and Vaudeville 12-17.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Newell's College Band 16. E. H. Sothern and Julia Marlowe in Much Ado About Nothing 20.

**HANCOCK.**—KERREDGE THEATRE (Ray Kerredge, mgr.): Frank Long's Stock co. (return) week 12 opened to large house.

**CALUMET.**—THEATRE (J. D. Cuddihy, mgr.): Frank E. Long Stock co. week 5 to very successful business and pleasing.

**TRAVERSE CITY.**—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): Sweethearts 9 failed to appear. Crystal Stock co. 19-21.

**FLINT.**—STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): Vaudeville 6, 7 and 8; good co. and fair business.

**GRAND RAPIDS.**—POWERS (W. T. Ledeboer, mgr.): Marlowe and Sothern 21.

**IRON MOUNTAIN.**—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Old Arkansaw 19.

## MINNESOTA.

**ALBERT LEA.**—BROADWAY THEATRE (W. F. Gage, mgr.): Sells-Forepaugh Circus 7; afternoon business good; evening poor. Bioscope co. 9, 10; good performance and business.

**MANKATO.**—THEATRE (S. M. Bear, lessee; C. H. Griebel, res. mgr.): Breckenridge Stock co. week 12. Whitton's Vitascope co. 19, 20.

**FARIBAULT.**—OPERA HOUSE (Ward and Arthur, mgrs.): William Owens in Othello 5; good co.; fair business. Kellar, hypnotist, 12-14.

**BRAINERD.**—OPERA HOUSE (C. P. Walker, mgr.): Orpheum Vaudeville co. 10; good performance; good house. Orpheum Vaudeville co. 16, 17.

**ROCHESTER.** — METROPOLITAN THEATRE (J. E. Reid, mgr.): William Owen in Othello 10 to fair business. Season closed.

## MISSISSIPPI.

**NATCHEZ.**—CONCORD PARK THEATRE (M. M. Irwin, mgr.): Laura Davis co. opened 5 to begin a two weeks' engagement with the largest business of the season, but owing to the dissatisfaction given the business afterward was so poor that they were cut out after Wednesday night, and on Saturday night played a benefit performance to a $28.50 house for the purpose of getting to Scranton, Miss. Spooner Dramatic co. 12.

**COLUMBUS.**—OPERA HOUSE (P. W. Mear, mgr.): Columbus riflemen, under the direction of Harry Seleg, gave a very creditable minstrel show 9 to S. R. O.; feature of evening was Captain McClure's address.

## MISSOURI.

**JOPLIN.**—CLUB THEATRE (L. P. Ballard, mgr.): Club Theatre Stock co. good to well filled houses.——LYRIC PARK THEATRE (SUMMER THEATRE) (C. E. Hodkins, mgr.): Excellent vaudeville performers, packing theatre twice each evening.——RAE'S PARK (SUMMER THEATRE) (J. G. Rae, mgr.): Good vaudeville performers; large crowds.

**CARTHAGE.**—GRAND OPERA HOUSE (E. S. Brigham, mgr.): Chase-Lister Theatre co. 5-10 to Summer business; good co.——ITEM: Manager Brigham has purchased the Blake Theatre at Webb City.

**LAMAR.**—ITEM: Tom Franklyn Nye's co., under canvas 12-17.

## MONTANA.

**BUTTE.**—BROADWAY THEATRE (James K. Heslet, mgr.): Chauncey Olcott 11, 12. Factory Girl 20, 21. The Financier 28, 29.—ITEM: With $500 advance sale in box-office Ysaye's manager canceled Butte engagement, and so far as is known the local citizens who had the attraction in charge will personally have to meet the expense for printing, etc.

**MISSOULA.**—UNION OPERA HOUSE (C. H. Harnoise, mgr.): Morris and Rowe's Big Circus 16, 17.——ITEMS: Austin H. Hartley retired from the management of the Union Opera House 10; C. H. Harnoise takes his place.—The Elks expect to build an up-to-date Opera House here this Fall.

**HELENA.**—THEATRE (G. W. Miner, mgr.): Chauncey Olcott 10; good business.

## NEBRASKA.

**LINCOLN.**—OLIVER THEATRE (Zehrung and Crawford, mgrs.): Pollard Juvenile Opera co. 6-8; fair audiences well entertained. Plays: The Belle of New York, Pinafore, The Gayety Girl. Esmeralda (senior class State University) 12. Fulton Brothers' Stock co. 13, and all Summer.

## NEVADA.

**RENO.**—M'KISSICK'S OPERA HOUSE (Ed Piper, mgr.): Why Brown Came Down 12.

## NEW HAMPSHIRE.

**CLAREMONT.**—OPERA HOUSE (H. T. Eaton, mgr.): Hunting for Hawkins 13; poor to light house.

## NEW JERSEY.

**TRENTON.**—THEATRE (Edward Renton, mgr.): For the closing week of the Trent Stock co., 12-17, When Knighthood Was in Flower was given. The performance was very satisfactory. Mr. Frank made a much better impression in a romantic role than he did in a comedy part. After all is said, Wilbur Higby and Richard P. Crolius made the strongest personal hits of the co. The regular season at this house, also Taylor's and the State Street, will open early in August. ALBERT C. D. WILSON.

## NEW YORK.

**ALBANY.**—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): William Courtenay Stock co. in The Altar of Friendship 12-17; drew largely; much praise is due the careful staging even to the slightest details of this play. Mr. Courtenay's work, as usual, was of a high order, scoring an emphatic success in the principal role; the support was entirely adequate. Week 19-24 Old Heidelberg closes the engagement.——PROCTOR'S THEATRE (Howard Graham, res. mgr.): Proctor's Stock co. week 12-17. The Charity Ball pleased large audiences; play nicely mounted and splendidly cast. Earnest Hastings, William Lewers, Richard Lyle, Allison Skipworth, Mr. Ayling, Miss Edge, Miss Auer, and Miss Ormsbee made up a well balanced co. Week 19-24 The Iron Master.——EMPIRE THEATRE (H. R. Jacobs, mgr.): Empire Opera co. closed a good week 10 in Blue Beard, and opened the 12 in The Isle of Myrtle, but the season was abruptly closed after the first performance by the sudden disappearance of Manager Samuel Pickett, leaving the co. stranded here. He was finally located in Troy, N. Y., and placed under arrest upon a charge of grand larceny made by four men in his employ. In default of bail Mr. Pickett was committed to jail.——ELECTRIC PARK (A. P. Deed, mgr.): Vaudeville bill opened 12-17. A good bill headed by Gus Williams, Harding and Ah Sid, and Mlle. Olive attracted large audiences. Week 19-24 Union Square Opera co.——DREAMLAND PARK (Robert F. Walters, mgr.): Week 12-17 The Hungarian Boy Band. GEORGE W. HERRICK.

**ROCHESTER.**—NATIONAL THEATRE (Max Hurtig, mgr.): The stock co. appeared in Catherine week 12-17 to good business. Miss Bonstelle and Frederick Lewis cared for the leading roles in a splendid manner, and were ably supported by the balance of the co. Week 19-24 Romeo and Juliet.——BAKER THEATRE (Shubert Brothers, mgr.; John R. Boyle, res. mgr.): London Lights, as presented by the stock co. week 12-17, proved an unusually strong melodrama, and attracted greatly pleased audiences. Lee Willard and Louise Vale made much of the characters they assumed, while the other members of the co. were well up in the parts allotted to them. Under Two Flags week 19-24.——LYCEUM THEATRE (M. E. Wolff, mgr.): Miss Knowlton and Mr. Richie headed the stock co. week 12-17 in The Lost Paradise, and business was satisfactory. Week 19-24 Niobe.——COOK'S OPERA HOUSE (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business excellent week 12-17 with the stock co. in Lady Bountiful; handsomely staged; the co. handled their respective roles in a praiseworthy manner. Week 19-24 Forgiven. J. W. CARRUTHERS.

**ELMIRA.**—RORICK'S THEATRE (Herbert Salinger, mgr.): The Manhattan Opera co. in Boccaccio continued to draw capacity houses 12-17. Nettie Vesta in the title-role made a tremendous hit, and Henry Taylor's splendid tenor voice was heard to advantage as Leonetto. Fun a-plenty was supplied by the capital comedians, Herbert Salinger and George B. Field as Lambertuccio and Lotteringhi, respectively, and Alice Gaillard won new honors as Peronella. Odette Bordeaux as Isabella, Emma Kind as Fiametta, John Castellanos as Pietro, Mabel Douglas as Beatrice, Charles L. Gill as Scalza, and Guy Tully as Fratelli, also scored. Iolanthe 19-24.——ITEMS: Stanley Miller has been made treasurer at Rorick's.—Gorton's Minstrels closed at Friendship, N. Y., 17.—Singler and Smith have leased the Neilson Opera House, Sandusky, Ohio, for another season.—Virginia Richmond has been added to the cast of the Empire Stock co., Providence.—Harry L. Webb has joined the International Stock co., Niagara Falls, as stage-manager. J. MAXWELL BEERS.

**SYRACUSE.**—BASTABLE THEATRE (H. A. Hurtig, mgr.): The stock co. presented Whirl-I-Gig and The Stickiness of Gelatine 12-17 to continued good business. Harry Walters, in David Warfield's part, is a new and popular acquisition to the co. Grace Elden's solo dance and the snappy work of the chorus were features.——ITEMS: Lute Vrohman has signed for his third season to play Pastoria and act as stage-manager for Havelin and Mitchell with Wizard of Oz.—W. H. Kohnle, who is to manage the Valley Theatre this Summer, has arrived. E. A. BRIDGMAN.

**SARATOGA SPRINGS.**—TOWN HALL THEATRE (Sherlock Sisters, mgr.): Hadley Moving Pictures 10 (return) to good business. Maud Hillman and an excellent co. opened 12 with Home, Sweet Home, to capacity. Gus Tapley, Charles Baker, and the La Tour Sisters made big hits. Plays first half: The Curse of Beauty, The Old Plantation, and The Deserted Bride to good business. Commencement 19, 20. American Vaudeville co. 27.——ITEMS: John Robinson's Shows 9 drew two large crowds; performance excellent; parade best ever seen here. A service in memory of Dan Rice, the clown (who was born here), was held in the big tent. The Rev. J. W. Sheak delivered a brief but fitting eulogy of the one-time "King of Clowns." Incident to the service the band played one of Rice's favorite songs.—Doc Waddell, the popular press agent, was warmly received by his host of friends while here 9.

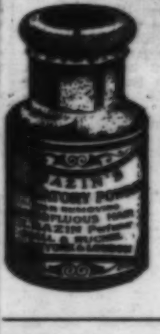
**NIAGARA FALLS.**—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Henrietta Crosman 12 in double bill, Nance Oldfield and Madeline; show delighted a fair-sized audience. Herald Square Opera co. closed week's engagement Saturday, 10; poor business during run. Sunday night, 11, Pop Concert with selections from well-known operas by members of Herald Square co.; made a great double bill with the pictures and drew a large house. Next week, vaudeville, the Shriners being in possession of the city. International Stock co., Harris Lumberg, owner and manager, opens July 3 for a six weeks' engagement here. Will then go upon the road, playing week stands. E. L. Rice, business-manager, and Harry L. Webb, stage director of the stock, are already on the scene. Harry Bewley, comedian, and Violet Barney, leading lady, are also on the scene.

**GLENS FALLS.**—EMPIRE THEATRE (J. A. Holden, mgr.): For Love and Honor pleased a fair sized audience 6. May Hillman co. 12-17 opened to S. R. O. Plays first part of week: Hearts of the South, Fanchon the Cricket, and His Little Lordship. The co. gives good satisfaction and clever specialties are introduced between the acts. Business continues good. School commencement 19. Henrietta Crosman 22.

**BATAVIA.** — DELLINGER OPERA HOUSE (Eduard Houghton, mgr.): Batavia Summer Stock co. in Caste and William Bonelli playlet, The Millionaire and the Actress, to good business and performance.——ITEM: William Bonelli has closed his six weeks' engagement with the Batavia co. A. Bert Wesner will succeed him. The house will be renovated this Summer.

**PERRY.**—AUDITORIUM (Cole and Stainton, mgrs.): Summer Stock co. in Charity Ball 6; fair house and very satisfactory show. Caste 13; small house and fair satisfaction.——ITEM: The new management, Smith and Ohmstead, opened their house 21 with the Summer Stock co. in Arabian Nights.

**CELERON.**—THEATRE (Jule Delmar, mgr.):

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Marvel's Living Art Studies 5-10 were excellent. Reed and Shaw in a gymnastic specialty were very good. Ethel Robinson, Fred Wyckoff, Al. Wallis also appeared; business very good.

**PALMYRA.**—OPERA HOUSE (H. L. Averill, mgr.): Season closed. William H. Stevens, who has been playing a prominent part and directing the stage with Blaney's The Factory Girl No. 1 co., arrived in town 12, and will spend the Summer here.

**SARANAC LAKE.**—OPERA HOUSE (F. M. Jackson, mgr.): Dorothy Lewis week of 12; big houses; excellent performances.

**UTICA.**—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Ben Kahn's Stock co. opens 17-21. Plays: Forget Me Not and Candida. Lorraine Hollis will have the leading parts.

**PENN YAN.**—YATES' LYCEUM (H. E. Bell, mgr.): Pauline (local) 6, 7; good performance; good business.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, mgr.): Henrietta Crosman 13.

## NORTH DAKOTA.

**GRAND FORKS.**—METROPOLITAN THEATRE (C. P. Walker, mgr.): Orpheum Vaudeville co. 6 attracted fair business; pleasing programme. Grace Van Studdiford appeared in Red Feather 8 to big business; well pleased house. The University Class (local) presented She Stoops to Conquer 12 very creditably to packed house; well received. Celia Staples, of Chicago, rendered a number of very fine violin selections during the evening. Orpheum Vaudeville co. (matinee and evening) 13, 14.

## OHIO.

**MANSFIELD.**—MEMORIAL OPERA HOUSE (H. L. Bowers, mgr.): Rose Melville in Sis Hopkins 7; good performance and house. Piff, Paff, Pouf closed the theatre 13 with fair business and excellent performance.——CASINO PARK THEATRE (E. R. Endly, mgr.): Cutter Stock co. opened their second week 12 to packed houses with The Struggle of Life. Erwood Stock co. 19.

**JACKSON.**—Under canvas Buckeye Stock co. opened a week's stand Monday with A Mad Marriage to large crowd.——ITEM: W. J. Demming, comedian with the Baldwin-Melville Stock co. at New Orleans, is home for Summer vacation.

**LIMA.**—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Rose Melville in Sis Hopkins 10; excellent co. and attraction; pleased S. R. O. Season closed.

## PENNSYLVANIA.

**LANCASTER.**—ITEMS: Gilmore Day, the holiday of local union musicians, June 12, was a great success. After the parade all the bands congregated on the Court House steps and played patriotic airs under the direction of Chris Burger and Ad Stork, who used a baton belonging to the late Patrick Gilmore. The festivities closed with a banquet in the evening. The Committee of Arrangements was as follows: C. C. Donnelly, chairman; Chris Burger, Ad Stork, James Prangley, Jacob L. Grosh, William Y. Bitner, H. Shenk, M. J. Lacy, E. L. Wolf, C. A. Wenditts, George Bruederly, Raymond Myers.—John Wise, of this city, has been engaged as stage carpenter for the People's Theatre, Mahanoy City, Pa.—F. W. Woolworth, of New York, proprietor of Woolworth's Roof-Garden, visited here 14.

**WILLIAMSPORT.**—VALLAMONT PAVILION (L. A. Pray, mgr.): Vallamont Stock co. in The Danites 8-10 and Moths 12-17 to good business and enthusiastic audiences. The cast is strong, including Mary Stockwell, Hattie Foley, Della Leon, Leita Russell, Constance Glover, Mabel Giddings, Carroll Daly, Joseph Cleworth, Ed Wallace, Wilbur Mack, August Glassmire, Harry Sullivan, Henry Buckler, and Master Roland. They played their parts well and were well received. Next week, Young Mrs. Winthrop and Too Much Mother-in-Law.

**HARRISBURG.**—PAXTANG PARK (F. Davis, mgr.): Frank Cushman's Minstrels week May 29 to good business. Week 5: The Swickards, Lorrette, Demonio and Bell, Leonard Kane, Cerry and Bates. A good bill and well attended. Next week, straight comedy co.——ITEM: Verno's Wonderland, Island Park, opened to fair attendance 12. The co.: Mudge and Morton, Martin and Dunn, Lawrence Sylvester, Taylor Sisters, Weston Trio, and Vance.

**KANE.**—TEMPLE THEATRE (H. W. Sweely, mgr.): Morgan-Hewitt Stock co. 8-10 in The Sinner, A Bachelor's Apartments, and Uncle Si to light business.——ITEM: G. D. Jaxon, stage-manager, is spending his vacation in New York looking up old friends and acquaintances.

**DU BOIS.**—SUMMER THEATRE (A. P. W., mgr.): Will open the season Monday evening, 19, when The Man from Mexico will be presented as the opening bill.

**MEYERSDALE.**—GRAND OPERA HOUSE (W. E. Beuford and A. P. Truxal, mgrs.): Howe's Moving Pictures 10; good, to good business. Season closed.

**NEW CASTLE.**—CASCADE PARK THEATRE: Moving Pictures 12-14; good performances; big crowds.

## RHODE ISLAND.

**PAWTUCKET.**—NEW THEATRE (Albert Morrison, mgr.): Kershaw and Morrison Stock co. in A Family Affair to good business. Mr. Morrison made good as Felix Featherstone. Aldrich Bowker made a hit as Uncle John. Phil Bishop was clever. The Misses Kershaw were excellent in their respective roles. Miss Baird and Messrs. Carmody and Manley were well cast.——KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Dora Thorne week of 12 to fair business. Miss Leigh appeared in the title-role after a week's absence. Her emotional work was applauded. Mr. Bostwick gave a finished piece of work as Roland Earle. Miss Tiffany was excellent as the jealous Valentine. Duggan scored. Miss Kirwin was clever as Bessie. Messrs. Dailey, McCullum, Heffern, and Hoffman made good. Miss Starr's songs were pleasing. The Little Detective week 19.

**NEWPORT.**—OPERA HOUSE (Cahn and Cross, mgrs.): Huntley Stock co. opened 15 in an excellent production of Captain Swift. The co. is a capable one and deserves fine patronage. Despite the warm weather business was very good. The settings were particularly fine. The Arabian Nights and The Wager 19-21. Lord Chumley 22-24.

**WESTERLY.**—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): Huntington Stock co. 12-17 opened with Jim the Penman to good attendance; excellent co.

## TENNESSEE.

**NASHVILLE.**—BIJOU (Allen Jenkins, mgr.): Billy (Single) Clifford in his new musical farce-comedy, A High Born Lady, 12-17 is pleasing well filled houses. Walter Edwards in The Taming of the Shrew and Ingomar 19-24.——CASINO, GLENDALE PARK (V. C. Alley, mgr.): The minstrels continue to please fair houses.

## TEXAS.

**DENISON.**—WOODLAKE CASINO (J. P. Creamer, mgr.): Carter Dramatic co. 5-10; good co. and business. Plays: My Pard the Colonel, A Mountain Waif, A Quaker Tragedy, Was She Guilty, Paradise Regained, and An Irish-American. Albert Taylor Stock co. 12-July 1.

**BELTON.**—MIDWAY PARK THEATRE (C. A. Wortham, mgr.): Frank Rich Stock co. 5 closed a successful two weeks' engagement to fine business.

## VERMONT.

**BELLOWS FALLS.**—BARBER PARK RUSTIC THEATRE (T. F. Kiniry, mgr.): Shepard's Moving Pictures week of 11; fine, to fair business. Week of 18 Alvin Joslin.

**ST. ALBANS.**—Story Vaudeville Show (under canvas) 8-15; fair performance and business.

## VIRGINIA.

**RICHMOND.**—CASINO (Jake Wells, gen. mgr.; Charles I. McKee, bus.-mgr.): Wells, Dunne and Harlan Musical Comedy co., presenting The Knickerbocker Girl and The Little Host 12-17, pleasing large houses. Vaudeville 19-24.

**PETERSBURG.**—FERNDALE PARK CASINO (William E. French, mgr.): Keystone Dramatic co. 8-13 in Forget-Me-Not and The Mystery of Woodland; fair business; well pleased; co. good.

**ROANOKE.**—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Frank Wallace Stock co. in What Happened to Jones and In the Hands of the Enemy week 12; pleasing good business.

**COVINGTON.**—MASONIC THEATRE (C. A. Cover, mgr.): Osman Stock co. 12-17 pleased good audiences.

## WASHINGTON.

**EVERETT.**—THEATRE (Ed C. Mony, mgr.): N. C. Goodwin 1; good house and co.——CENTRAL THEATRE (Harry R. Willis, mgr.): Vaudeville 5-10. Coming: John L. Sullivan and co.

**TACOMA.**—THEATRE (Calvin Heilig, mgr.): A Romance of Athlone 8; Chauncey Olcott's singing was encored.——ITEM: Star and Grand running good vaudeville week 4-10.

**NORTH YAKIMA.**—THEATRE (Fred S. Schafer, mgr.): Chauncey Olcott 7 to enthusiastic audience; good business. The Financier 20.

## WEST VIRGINIA.

**WHEELING.**—COURT THEATRE (E. B. Franzheim, mgr.): Piff, Paff, Pouf 15. Sothern-Marlowe 24.——PARK CASINO (J. E. Sprott, mgr.): Vaudeville 12-17; The Queen's Fan aroused enthusiasm, although Miss Worden was scarcely able to appear on account of illness; Laura Alberta and Thomas Meighan were successful in a one-act play, and the other numbers pleased the large audience; Howley and Leslie failed to appear or to notify the management. May Belfort, Potter and Hartwell and Margery Bennett week 19-24. CONEY ISLAND: Vaudeville 12-17; Ingram Kyle, Wheeler Sisters, and others were well received. Week 19: Delmore and Oneida, Fentelle and Radcliffe, Inness and Ryan, the Haymans, and Nello.

## WISCONSIN.

**MADISON.**—FULLER OPERA HOUSE (Edward Fuller, mgr.): Season closed 10.——ITEMS: Sidney Ainsworth is at home for the Summer; will join his co., Ranson's Folly, when the season opens.—George Boniface and his wife (Bertha Waltzinger), resting after a very successful vaudeville season, are visiting Mrs. Boniface's relatives here.—Walton H. Pyre, who headed his own co. after closing with Ada Rehan, is at home for the Summer.

**NEENAH.**—THEATRE (William C. Wing, mgr.): The Hayle's Musical Entertainers 7, under the auspices of the Elks at Brighton Beach, drew large crowd; very good. Minister's Daughters 8 canceled. Bennett-Moulton Stock co. 15-17. Plays: A Daughter of the People, Fatal Coin, Shipwrecked.

**OCONTO.**—TURNER OPERA HOUSE (F. A. Urwan, mgr.): Winninger Brothers 5-12. Plays: Cloverdale, Sheridan Keene, The Counterfeiters, Reaping the Harvest, For His Wife's Honor; or, The Gypsies, and Alone in New York; co. good; S. R. O.

**GREEN BAY.**—THEATRE (John B. Arthurs, mgr.): Edward Dvorak Comedy co. as well as the John E. Dvorak Stock co. failed to fill engagement at the theatre this week; the house was dark in consequence.

**ANTIGO.**—OPERA HOUSE (Max Hoffman, mgr.): Irving French co. 8-10 canceled; could not reach here on account of washouts. Senior Class play, My Friend from India (local), 13.

## CANADA.

**WINNIPEG, MAN.**—THEATRE (C. P. Walker, mgr.): Dale's English Opera Singers May 22-24; pleasing. Courtney Stock co. 25-31 in The Octoroon, Are You an Eagle, Dr. Jekyll and Mr. Hyde, Pink Dominoes, Trilby, closing season. Red Feather 6, 7. Grace Van Studdiford in title-role played to capacity. Fabio Romani 9, 10. Margaret Anglin 13-17.——AUDITORIUM THEATRE (C. F. Spence, mgr.): Pittsburgh Orchestra, with Madame Gadski, 19, 20; fair audiences. Roscian Opera co. 24—indefinite, in El Capitan, Mikado, Bohemian Girl, The Telephone Girl, Erminie; good business in Summer opera. Mrs. Fiske co. July 10.——ITEMS: A new opera house will be built this summer at Edmonton, capital of Alberta Province, to cost $20,000 and seat 900.—New $10,000 opera house will be opened at Banff, N. W. T., the great C. P. R. mountain resort, July 1, by the Sherman Dramatic co.

**SYDNEY, N. S.**—LYCEUM (Macadam and Cruise, mgrs.): Sweet Clover May 31, 1; Otis B. Thayer in principal role; first-class business; excellent performance. Post Commander by Sweet Clover co. 6; good house; performance not up to standard. Rockwell's Sunny South 9, 10, pleased capacity. Zoellner Stock co. 12-15. Pinafore (local) 28. Hot Old Time 29, 30.——GLACE BAY, KING'S THEATRE (Macadam and Cruise, mgrs.): Sweet Clover 2, 3; packed houses at both performances; excellent co. Another good house greeted initial performance of Post Commander 5; play written by the authors of Sweet Clover for Mr. Thayer; the latter play is not up to the Sweet Clover standard, although very entertaining. Rockwell's Sunny South 13, 14; fair audiences. Zoellner Stock co. 15-17. Hot Old Time 27, 28. Pinafore 29.

**ST. JOHN, N. B.**—OPERA HOUSE (A. O. Skinner, mgr.): A Hot Old Time opened for three nights and matinee 12 and pleased a full house. The Burglar 19-21. Joshua Simpkins 22-24.——YORK THEATRE (R. J. Armstrong, mgr.): The Otis B. Thayer co. opened for three nights and matinee 12 in The Post Commander, a pleasing new comedy drama in four acts, by the authors of Sweet Clover. The piece received its first presentation in Cape Breton recently and ought to prove successful in Maine, where its scenes are laid and where the G. A. R. flourishes; satisfactory performance; good business. Sweet Clover 14; co. closes season in Halifax 21.

**LONDON, ONT.**—GRAND OPERA HOUSE (John E. Turton, mgr.): The season closed with the Vernon Stock co. in Slaves of Opium, Faust, Miss Hursey from Jersey, and In Montana 8-10, and Manager Turton has left for his old home in Quebec, to manage the Summer park there, to return in September.

**OTTAWA, ONT.**—RUSSELL THEATRE (P. Gorman, mgr.): Henrietta Crosman 16, 17, in the double bill of Nance Oldfield and Madeline.——ITEMS: The season at the Russell will close after the performances of Miss Crosman. This season on the whole has been most successful financially and otherwise.

**KINGSTON, ONT.**—GRAND OPERA HOUSE (D. P. Branigan, mgr.): The English Bioscope co. 12-14; splendid views; good houses. Henrietta Crosman in Nance Oldfield and Madeline 15. The Kilties' Band 22.

**GUELPH.**—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Henrietta Crosman in Nance Oldfield and Madeline 9; splendid performance; good business; one of the most pleasing entertainments ever presented to a Guelph audience. Season closed.

**CHATHAM, ONT.**—GRAND OPERA HOUSE (F. H. Brisco, mgr.): The Stoddart Stock co. week 5-10 satisfied good business.

**HALIFAX, N. S.**—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Jere McAuliffe in The Game Keeper 12 (return) to good house. Sweet Clover 19 (return).

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Jones, Jolly, Leavitt James, Thos. P. Jackson, Billy Juniper, Rich'd Jose, Johnson and Wells.

Keane, Jas., E. A. Kleckhoefer, Jas. Keinan, Herbt. Kelcey, Jno. L. Kearney, Lee Kugel, Sam'l T. Kingston, F. Mostyn Kelly, Chas. A. Kenyon, Jas. Keeley, Jos. Ketler, Kelly and Violette.

Lee, Wm., Geo. W. Lusk, Robt. Lorraine, Geo. Le Soir, Murray Livingston, Jas. R. Lee, Fred Lennox, F. J. Lillienfeld, Frank J. Lee, J. Logan, Robt. Lett, Ed La Nole, Edward Lerter, A. Francis Lens, Fred S. Lee, Ernest Latimore, Oliver Labadie, Chas. Lloyd, Robt. Levy, Chas. F. Laurence, Chas. Lothian, Jos. Le Brant, Geo. S. Leonard, Alf. M. Langstaff, Louis La Valle, E. M. Lamphere, Lyman Bros.

Maddern, Wm., Lee Myers, Wm. Maitland, Clyde W. Manning, Frank Moser, Frank Mills, Jake Murray, Chas. A. Morton, Frank Melville, Fred Miller, David C. Montgomery, G. Ralph Moore, Walter Moffott, Robt. Milton, Thos. Mulligan, M. L. Morgenthaw, Jas. G. Mythen, David Miles, M. A. Maseley, Dan Mashle, Thos. Morrow, Jos. M. Myers, Tom Mack, Dan McAvoy, J. Willis McConnell, T. J. McMahon, J. E. McGinley, Jack MacDonald, Jas. B. Mackey, Alf. McIntosh, Alf. U. McCann, Chas. McClintack, Augustin McHugh, Langdon McCormick, Edgar McGregor, Jas. McEntee, Jas. McKeven, Harry McFayden.

Noble, Herman, Will F. Neff, Jerome A. Nighn, U. D. Newell, Jno. F. Norris.

Pettingill, Jos., Fred Peters, Chas. Page, Geo. Provel, Goldwin Patten, Geo. W. Peck, Frank Powell, Wm. A. Pielock, P. F. Park, Alf. G. Pike.

Roles, Walt M., Jack J. Raffeal, Howard Russell, Jno. A. Rose, Alf. Richter, J. B. Reynolds, Geo. Rogers, Cyril Raymond, L. E. Ralson, A. C. Robinson, Chas. Rose, Budd Ross, Austin F. Root, Leonard Rowe, W. J. Roumanie, Edw. B. Rodgers.

Short, Wm., Mart R. Stevens, Mark Sullivan, E. H. Sergel, Geo. Shraeder, J. J. Sambrook, Chas. R. Stickney, F. M. Stanley, Wm. Sheehan, Chas. Smith, Jos. Stelc, Medell Sunderland, H. B. S. Stafford, Harry St. Clair, Geo. A. Sullivan, Martin Streetor, Paul Schindler, Jno. H. Sparks, Edw. R. Salter, Christian W. Stater, Mark E. Swan, A. E. Seelen, Geo. S. Staley, G. Slapoffski.

Taylor, Charlie, Urban Thompson, Otis B. Thayer, Will F. Thomas, Fred Tiden, Otis Turner, Gray B. Towler, Paul Taylor, Harry J. Thomas, Col. Billy Thompson, Jos. Troxler, Geo. Thomas.

Villi, Harry Lea, Louis Vizard, Harold Vosburgh, J. D. Van Epps.

Welty, Geo. M., Harry Williams, Van R. Wheeler, Raymond Whitake, Wilmott Williams, Arthur L. Wood, Rolland Wallace, Chas. H. Welk, E. H. Willard, Fred Wyckoff, L. Herbt. White, Kendall Weston, Rdy. Wardell, Arthur Weld, Chas. R. Whitwell, Harry G. Walters, Chas. Weston.

Young, Jas., Pierre Young.

### REGISTERED MATTER.

Edith Bradley, Miss M. B. Moulton, Clara Paulet, Jas. W. Guildtouch, W. Rhodes, Harry C. McIntyre, Frank E. Rowan, F. A. Demerest, D. H. Hunt.

## ARENA.

**GRAND FORKS, N. D.**—Forepaugh and Sells Brothers' Circus will give afternoon and evening performances in Grand Forks, N. D. on 28.

**BRUNSWICK, ME.**—Hargreave's Circus appears here 14.

**BATH, ME.**—Hargreave's Circus 13; good performance and business considering the weather (heavy rain). Frank Robbins' Circus 27.

**ST. JOHN, N. B., CAN.**—Sells and Downs' Circus 22.

**EVERETT, WASH.**—Norris and Row Big Show 1; fair houses; light attendance. Rumor prevails that Ringling Circus to Winter in this city.

**LAMAR, MO.**—William P. Hall's Show 9 to two partly filled tents; performance good. Banda Rossa being a great feature.

**OTTUMWA, IA.**—Hagenbeck's Trained Animal Show had good crowds here 9; the second performance was cut short on account of the heaviest rainstorm we have had for years coming up about the time for the performance to start.

**LONDON, CAN.**—The Mundy Carnival co. will exhibit here week of 19 for the benefit of the London Old Boys' Association, which is raising funds for the annual reunion, to be held here week of Aug. 7.

**GRAND RAPIDS, MICH.**—Barnum and Bailey 26.

**ANTIGO, WIS.**—Wallace Circus is billed to show here 22.

**GALESBURG, ILL.**—Hagenbeck's Trained Animal Show 7 to capacity and satisfaction.

**WESTERLY, R. I.**—Frank A. Robbins' Circus 1; fair performance to good crowd.

**PENN YAN, N. Y.**—Simpson and De Vere's Vaudeville and Circus opened week's engagement 12 to good business.

**FORT WAYNE, IND.**—Barnum and Bailey's Circus 17.

**HALIFAX, N. S.**—Sells and Downs' Circus 12; crowded tents afternoon and evening; best circus we have had for years.

**CHEYENNE, WYO.**—Floto's Circus 15.

**WESTON, W. VA.**—Gentry Brothers' Dog and Pony Show 12; pleased large crowds.

**JOPLIN, MO.**—William P. Hall's Circus 12; good performance; packed tent each performance.

**BANGOR, ME.**—Hargreave's Circus 8; well pleased two audiences that packed the tents. Frank Robbins' Circus 30.

**FARIBAULT, MINN.**—Forepaugh-Sells Brothers' Circus 6; good show to good business and satisfaction.

**MICHIGAN CITY, IND.**—Wallace Circus gave an exhibition here 14 to two large audiences with first-class entertainments.

**BLOOMINGTON, ILL.**—Patterson-Brainerd Carnival co. week 12 to large business. This is one of the best carnival shows ever seen here.

**COUNCIL BLUFFS, IA.**—Gentry Brothers' Show will appear 19. Carl Hagenbeck's Animal Show 28.

**PORTLAND, ME.**—Ringling Brothers July 6.

**MANSFIELD, OHIO.**—Luna Park (G. W. Bahl, mgr.): Hoss-Newman co. week of 12; opened to good business. Pawnee Bill's Wild West 16.

**BURLINGTON, IA.**—Hagenbeck's Trained Animal Show 8 to crowded tents; performance fine.

**GLENS FALLS, N. Y.**—The circus season opened here 10 with John Robinson's Circus; two performances were given to big business. Many new features were introduced in the show and street parade. Verdict of press and public, one of the best and cleanest shows that ever visited our city.

**DES MOINES, IA.**—Carl Hagenbeck's Trained Animal Shows 12; very good attraction; every seat taken both afternoon and evening performance.

## A REMARKABLE TOUR.

### Side Lights on the Experiences of Mrs. Fiske and the Manhattan Company.

The tour of Mrs. Fiske and the Manhattan company to and about the Pacific Coast has developed many remarkable features, particularly with reference to the fact that it was undertaken in entire independence of the Theatrical Trust, which in all intermediate territory practically controls the theatres, thus presenting almost prohibitory obstacles to such an itinerary. To Mrs. Fiske and her management, however, some of these obstacles have succumbed, and, as she has done for the past eight years, she continues to defy the theatrical powers that vainly have sought to put a period to her professional activity.

It is remembered that all the regular theatres in Denver were closed to Mrs. Fiske, yet she secured a date at the Elitch's Gardens Theatre, a Summer resort, and, in spite of the fact that the season of her engagement was too early for the patronage of such a place, and that some of the strongest available attractions were set against her in the regular Denver theatres, she and the Manhattan company in Leah Kleschna drew by trolley transportation to this suburb a series of the largest audiences that had ever gathered in that city. The press of Denver, as has been noted, championed the cause of independence, and greatly assisted in making the event one of phenomenal success.

Barred from Omaha, Mrs. Fiske played at Council Bluffs, finding the New Theatre of that city open, and to that point went the elite of Omaha, with the critics of its newspapers, swelling the local attendance to "capacity" dimensions. Before entering this territory Mrs. Fiske, after filling her annual engagement at the Pabst Theatre, Milwaukee, usually devoted to the German drama, found an opening at the Auditorium in Minneapolis, in which city she had not been seen in several years, and to her performances, which were generously patronised by the local public, came special trains of theatregoers from St. Paul, making the engagement more than notable.

Mrs. Fiske was forced to make a long "jump" after leaving Council Bluffs, so far as appearing professionally was concerned, no other city being open to her between Denver and Los Angeles. But, barred from Salt Lake City as an actress, she was free to stop there as a traveler, and her exclusion so wrought upon the leading citizens of the city and the press that she was invited by the Press Club to appear there in a hall and deliver a lecture on the present conditions in the American theatre, the proceeds to be devoted to local orphan homes. Mrs. Fiske accepted this invitation, and the essence of her address was reprinted in hundreds of newspapers the country over, as it also was in The Mirror. Several of the editorial expressions on this novel event and the extraordinary circumstances that relate to it will be found elsewhere in The Mirror. They are printed as a most remarkable phase of current dramatic history.

When Mrs. Fiske started from New York on her tour there was no prospect that she would be able to appear in Los Angeles, where all the theatres are controlled by the Trust or in Summer use by stock companies. The press and citizens of that place, however, took the matter up, and as a result of discussion it was learned that it would be possible for Mrs. Fiske and the Manhattan company to appear in Los Angeles in the Auditorium of that city—a barnlike structure that had outlived its usefulness and was about to be torn down—if the demolition of the building by the city could be postponed. It was postponed, but the work of tearing down the building began immediately after Mrs. Fiske's appearance, which was hailed by the press as the dramatic event of years, while there was much newspaper comment as to the prevailing conditions of theatre control which interfere with the business of players and the pleasure of the public.

From Los Angeles Mrs. Fiske went to San Francisco, playing in Leah Kleschna at the Majestic Theatre, the only independent house in that metropolis. The engagement in that city has surpassed any that Mrs. Fiske ever has enjoyed there, while the reception by the press has been the most remarkable, owing to the peculiar circumstances, ever accorded to a player or a company on the coast. The San Francisco press as with one voice has declared that Leah Kleschna, as represented by Mrs. Fiske and the Manhattan company, embodies the very best dramatic fare that city has enjoyed in years. As is well known, San Francisco always stands absolutely on its own judgment as to dramatic offerings, yet its newspapers are even more enthusiastic than the New York press was over Leah Kleschna and its acting, pages in them being devoted to the subject.

"With the strongest coterie of players that ever accompanied a star across the continent," said the *Call*, "Mrs. Fiske presented Leah Kleschna at the Majestic Theatre and scored a hit equal to that achieved by her Becky Sharp. The curtain calls that followed each act were cumulative of heartiness, and came from all parts of a house filled to its capacity. Mrs. Fiske's Leah is the most enthralling bit of work she has done here since her Becky established her favoritism. Of the company it may be repeated that a stronger one throughout has never aided a star on this side of the continent. In the elaborate and artistic stage pictures Mrs. Fiske's managerial hand was clearly reflected, as indeed it was in every detail of the production."

The *Bulletin* employed two critics, each writing two columns, to chronicle the event. One of them, Frances Jolliffe, declared that "Leah Kleschna has a thrill for every second," and after a long appreciation of the play and Messrs. Cartwright, Mason, Mack and Arliss, said of Mrs. Fiske's domination: "It is because she is Mrs. Fiske that she dares surround herself with such artists, for their brightness but tends to her own glory. She dominates always. In one second Mrs. Fiske has attained what another actress gives ten minutes of hard work to—and doesn't always attain. We acclaim Mrs. Fiske as the greatest American actress because she represents American genius in its purest, most characteristic form. Just so we acclaim Whistler as our greatest artist—not Sargent. The very so-called faults of Mrs. Fiske are the qualities of our American temperament. Her tensity, her nervousness, are the results of the American life upon American character. She is quick, sure, clear-cut, dominant. Her qualities are mental, as all American qualities are. Her passions, emotions, are those of the imagination. We never have the terrible tragedy with her of great passions batting themselves out against a stone wall. Mrs. Fiske's emotions leap the stone wall. This little woman, with her softly molded figure, the full, incisive voice that penetrates into the depths of us, the glorious pleading eyes and the precise chin, is the expression for us of our art in its dramatic form. With her resides the dramatic muse of America." The tenor of the opinion of the other *Bulletin* critic, Ralph E. Renaud, is shown in this: "Sometimes the verdict of an American audience sitting in judgment on a play is a little hard to understand. It may be confused between approval and condemnation. Last night's verdict at the Majestic Theatre was absolute and easy to interpret. Leah Kleschna was proclaimed the most perfect production ever seen in San Francisco. . . . Mrs. Fiske and her associates and collaborators represent the best that American dramatic art has developed—best in art, best in inspiration and best of all, in promise. When the verdict came, when the tumultuous judgment was passed, it was not gratuitous. It was earned and paid for in the golden talents which Mrs. Fiske refuses to bury in the mold of monopoly. Superlatives seem flat when one approaches Mrs. Fiske. It must be sufficient to say that she is great in all that she does. Her work does not rise at any point to a towering pinnacle of achievement, for it is too even and consistent for that, and her principal power lies in that which she does not do—the reserve which controls the impulses on the stage, as it does in life, but does not dim the spirit shining through. She is Leah Kleschna and there will never be another. It conveys little to say that Mrs. Fiske is the greatest American actress, for she has been that for years. Fire draws fire, and talent draws talent. Mrs. Fiske has surrounded herself with a cast which is also the best in America, and having got them, she uses them."

In the *Examiner*, Ashton Stevens said: "The success of Mrs. Fiske and her Manhattan company in Leah Kleschna was a success for everybody. Here was nothing esoteric, nothing subtle beyond the brow of the people—just a great melodrama played by the greatest of the American actresses and the greatest company within memory. It was thrilling, tingling success; the whole audience witnessed with a high pulse; the applause was real thunder, and after each act the curtain was called up from five to a dozen times—without the aid of ushers."

After a long analysis of the play and the work of the company the critic of the *Evening Post* says: "Mrs. Fiske portrays the character of Leah with convincing force and magnetic power. No other actress could appeal so strongly in this role to a sensitively critical audience as she does. And Leah Kleschna is a dramatic episode of magnitude in the annals of the San Francisco theatre, not only because it is a great melodrama, but because it is not a one-star play; because it is a conscientious effort to do complete justice to the writer of the play and to the audience that pays the price of admission."

From present indications, even more unusual facts as to this unique tour may be chronicled from Oregon and one or two cities of the State of Washington, from which territory the Theatrical Trust imagined it had excluded Mrs. Fiske, as well as from Los Angeles and other cities in which she has appeared.

## DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.*

### DRAMATIC COMPANIES.

A FIGHT FOR LOVE: Salt Lake City, U., June 5-July 4.
A HOT OLD TIME (Gus Kleinecke, mgr.): Picton, N. S., June 20, Charlottetown, P. E. I., 21, 22, New Glasgow, N. S., 23, North Sydney 24, Sydney Mines 26, Glace Bay 27, 28, Sydney 29, 30.
A YANKEE CIRCUS ON MARS AND THE RAIDERS: New York city April 13—indefinite.
BLAIR, EUGENIE (Her Second Life; Geo. A. Blumenthal, mgr.): Toronto, Can.—indefinite.
CLARKE, HARRY CORSON: Pueblo, Col., May 30-July 8.
CREIGHTON, BERTHA: Portland, Ore., June 5-24.
CROSMAN, HENRIETTA: St. John, N. B., July 3-5.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): Portland, Ore., June 20-24, Tacoma, Wash., 26, Seattle 27-July 1.
GOODWIN, N. C. (Geo. J. Appleton, mgr.): San Francisco, Cal., June 12-24.
GREET, BEN, PLAYERS (Ben Greet, mgr.): Indianapolis, Ind., June 20, 21, Cincinnati, O., 22, 24.
HELLO, BILL: Saranac Lake, N. Y., June 20.
HOLLAND, MILDRED: Buffalo, N. Y., May 30-June 24.
JOSHUA SIMPKINS: St. John, N. B., June 22-24.
NEIGHBORLY NEIGHBORS: Houlton, Me., June 20, Woodstock, N. B., 21, Fredericton 22, Chatham 23, 24.
OLD ARKANSAW: Manistique, Mich., June 20, Escanaba 21, Rhinelander, Wis., 22, Ironwood, Mich., 23, Bessemer 24, Ashland 26, 27, Bayfield 28, Washburne 29, Iron River 30.
ROBERTS, FLORENCE (Fred Belasco, mgr.): San Francisco, Cal., May 29-July 8.
SHEA, THOMAS E.: Toronto, Can., May 22—indefinite.
SI PLUNKARD: Crystal Falls, Mich., June 20, Ontonagon 21, Calumet 22, Lake Linden 23, Hancock 24.
SOTHERN, E. H., AND JULIA MARLOWE: Grand Rapids, Mich., June 21.
THE BURGLAR: St. John, N. B., June 19-21.
THE FACTORY GIRL: Butte, Mont., June 20, 21.
THE FINANCIER: Butte, Mont., June 28, 29.
THE HEIR TO THE HOORAH (Mart W. Hanley, mgr.): New York city April 10—indefinite.
THE MISSOURI GIRL (Eastern; Fred Raymond's): Oldtown, Me., June 22, Dover 24, Millinockett 27, Houlton 28, Woodstock, Can., 29, Danforth, Me., 30.
THE SUNNY SOUTH: St. John, N. B., July 6-8.
UNCLE TOM'S CABIN (C. W. Langsaff's): Barnesboro, Pa., June 21, Grant 22, Patton 23.
UNCLE TOM'S CABIN (Western; Wm. Kibble, mgr.): Marion, Ill., June 20, Carterville 21, Kimmundy 22, Pinckneyville 23, Mt. Vernon 24.
UNCLE TOM'S CABIN (Ed F. Davis): Indian Head, Can., June 20.
UNCLE TOM'S CABIN (John F. Stowe's): Valley Junction, Ia., June 20.
WALDMANN, EDUARD (John Moore, mgr.): New York city June 26-July 1.
WHEN WOMEN LOVE: Guilford, Me., June 20.

### STOCK COMPANIES.

ADAIR, GREGG AND ADAIR (Johnny Adair, mgr.): Grafton, W. Va., June 1—indefinite.
ALBEE: Pawtucket, R. I.—indefinite.
ALBEE (Edw. F. Albee, prop.): Providence, R. I.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARCADE: Toledo, O.—indefinite.
BAKER THEATRE: Rochester, N. Y., May 27—indefinite.
BELASCO AND MAYER: Portland, Ore.—indefinite.
BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BISHOP'S COMEDY PLAYERS: Oakland, Cal.—indefinite.
BISHOP'S PLAYERS: Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BRANDON, HOWARD, STOCK (W. S. Schoonover, mgr.): Hayward, Wis.—indefinite.
BROADWAY DRAMATIC (Frank Belcher, mgr.): Brooklyn, N. Y., May 29-June 24.
BUFFINGTON: Fall River, Mass.—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
CALDWELL: Omaha, Neb., May 13—indefinite.
CALUMET (John T. Connors, mgr.): South Chicago—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
CLAYTON, UNA: Montreal, Can., May 22—indefinite.
COLONIAL: Cleveland, O., May 15—indefinite.
COLUMBIA: Newark, N. J.—indefinite.
COLUMBIA THEATRE: Chicago, Ill.—indefinite.
COLUMBIA THEATRE: Washington, D. C., May 15—indefinite.
COOK'S OPERA HOUSE: Rochester, N. Y.—indefinite.
COURTENAY (Wm. Courtenay, mgr.): Albany, N. Y., May 8—indefinite.
COURTNEY: Duluth, Minn.—indefinite.
COURT SQUARE (Robt. H. Keller, mgr.): Scranton, Pa.—indefinite.
CURTIS: Denver, Col.—indefinite.
CUSHMAN-ST. CLAIR: St. Joseph, Mo.—indefinite.
DAVIS, HARRY: Pittsburgh, Pa., May 29—indefinite.
DE VERNON, VAIL: San Diego, Cal.—indefinite.
DIEMER: Springfield, Mo.—indefinite.
DOUGLAS, BYRON: Toledo, O., April 23—indefinite.
EMPIRE: Providence, R. I.—indefinite.
EMPIRE (Max Falkenheimer, mgr.): Cleveland, O., Feb. 20—indefinite.
EMPIRE THEATRE: Portland, Ore.—indefinite.
FARNUM, WILLIAM: Buffalo, N. Y., May 1—indefinite.
FENBERG (Geo. M. Fenberg, mgr.): Portland, Me.—indefinite.
FERRIS: San Francisco, Cal.—indefinite.
FERRIS: Omaha, Neb., May 14—indefinite.
FIELDING: Indianapolis, Ind., May 15—indefinite.
FORDHAM (Chas. Francis Nelson, mgr.): Dunkirk, N. Y., June 5—indefinite.
FOREPAUGH'S: Philadelphia, Pa., May 8—indefinite.
FRANKLIN SQUARE: Worcester, Mass.—indefinite.
FRENCH: Montreal, Can.—indefinite.
GAGNON-POLLOCK: Roanoke, Va.—indefinite.
GEM THEATRE: Peak's Island, Me.—indefinite.
GLASER, VAUGHN (A. C. Robinson, mgr.): Detroit, Mich.—indefinite.
GRAND VALLEY PARK: Brantford, Conn., May 22—indefinite.
GRATTAN AND DE VERNON: San Diego, Cal.—indefinite.
HAMILTON-THOMPSON: Lynn, Mass.—indefinite.
HART'S: Philadelphia, Pa.—indefinite.
HATHAWAY (John Hathaway, mgr.): New Bedford, Mass., May 8—indefinite.
HEATH, GEORGE: Rochester, N. Y.—indefinite.
HOLDEN: Indianapolis, Ind.—indefinite.
HOPKINS' (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 19—indefinite.
HOWARD: Chicago, Ill., April 24—indefinite.
HUNTER-BRADFORD PLAYERS: Hartford, Conn.—indefinite.
HUNTINGTON-DE DEYN: Lowell, Mass.—indefinite.
IMPERIAL: Providence, R. I.—indefinite.
IMPERIAL: St. Louis, Mo.—indefinite.
KEITH'S (Del Lawrence, mgr.): Spokane, Wash., Feb. 5—indefinite.
LAFAYETTE (Dr. M. Campbell, mgr.): Detroit, Mich., April 30—indefinite.
METROPOLITAN PLAYERS: St. Paul, Minn., June 16—indefinite.
MILWAUKEE GERMAN: St. Paul, Minn., May 8—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NATIONAL THEATRE: Rochester, N. Y., May 1—indefinite.
NEW CURTIS: Denver, Col., May 8—indefinite.
NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
ODEON: St. Louis, Mo., Dec. 6—indefinite.
PARK: Indianapolis, Ind.—indefinite.
PHELAN: Portland Cape, Me.—indefinite.
PIQUA STOCK: Piqua, O.—indefinite.
POLI'S: Bridgeport, Conn., May 15-June 30.
PROCTOR'S: Albany, N. Y.—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10—indefinite.
RIVERSIDE PARK: Boise City, Ida.—indefinite.
RUJARO: St. Louis, Mo.—indefinite.
RYAN, DANIEL: Albany, N. Y., April 24—indefinite.
SAAKE'S GERMAN THEATRE: Philadelphia, Pa.—indefinite.
SAVOY THEATRE: New Orleans, La.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Schenectady, N. Y.—indefinite.
STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—indefinite.
STATER'S: Oklahoma City, Okla.—indefinite.
TRENT: Trenton, N. J.—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
VALLAMONT: Williamsport, Pa.—indefinite.
VAN DYCK (H. Walter Van Dyck, mgr.): St. Joseph, Mo.—indefinite.
WALDMAN, EDWARD (J. C. Moore, mgr.): New York city June 26—indefinite.
WALLACE, FRANK (Frank Wallace, mgr.): Knoxville, Tenn., April 3—indefinite.
WEST END (J. H. Washburn, mgr.): St. Louis, Mo., May 2—indefinite.
WIEDMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
WILLIS: St. Louis, Mo.—indefinite.
WOODHULL: Dayton, O., May 15—indefinite.
WOODWARD: Kansas City, Mo.—indefinite.
WORCESTER: Worcester, Mass.—indefinite.

### REPERTOIRE COMPANIES.

ARNOLD STOCK: Natchez, Miss., June 19-July 1.
BENNETT AND COLLINS: Greyville, Ind., June 19-24.
BERRY STOCK: Logansport, Ind., June 19-24.
BESSY, JACK: Ottumwa, Ia., June 19-25.
BOOTH, VIRGINIA (A. B. Crawford, mgr.): Cambridge Springs, Pa., June 19-24.
BRANDON, HOWARD, THEATRE (Western; Howard R. Brandon, mgr.): Frederick, Wis., June 19-24.
BRANDON, HOWARD, THEATRE (Eastern; New Richmond, Wis., June 19-24.
BROOKE, LAWRENCE: Bangor, Me., June 26-July 1.
BROWNING, FLORA: Richmond, Va., June 19-24, Ocean View 26-July 1.
CENTURY STOCK: Natchez, Miss., July 3-10.
DE VOSS, FLORA: Ashland, Wis., June 12-Sept. 2.
DILGER-CORNELL (W. E. Cornell, mgr.): Sayre, Pa., June 5-July 8.
ECLIPSE STOCK: Caney, Kan., June 19, 20, Sedan 21, 22, Cedarvale 23, 24.
FLEMING, MAMIE (W. H. Gracey, mgr.): Atlantic City, N. J., June 5—indefinite.
FULTON BROTHERS STOCK: Lincoln, Neb., June 5-Sept. 2.
GRINDELL-DAVIS: Merrill, Wis., June 19-24.
HALL, DON C.: Chicago, Ill., May 25-June 25.
HAMMOND, PAULINE: St. John, N. B., June 19-24.
HARRIS-PARKINSON: Dallas, Tex., June 12-July 1.
HAYWARD, GRACE: Omaha, Neb., May 8-Sept. 2.
HOWARD-DORSET (Geo. B. Howard, mgr.): Sioux City, Ia., June 11-Aug. 19.
HUNTER-BRADFORD: Hartford, Conn., May 29-Aug. 1.
JACKSON'S COMEDIANS: Natchez, Miss., July 10-16.
JEAKINS, CLARE (J. W. Leigh and C. J. Moore, mgrs.): Yukon, Okla., June 19-24, Tulsa, I. T., 26-July 1.
KELLAR STOCK: Trinidad, Col., March 26-Aug. 12.
KLARK-URBAN: Susquehanna, Pa., June 19-24.
LONG, FRANK E.: Calumet, Mich., June 21-27.
LYCEUM STOCK (E. G. Grosjean, mgr.): Independence, Kan., June 12—indefinite.
LYRIC STOCK: Malone, N. Y., June 19-July 1.
McAULIFFE, JERE: St. John, N. B., July 1-8.
McDONALD STOCK: La Junta, Col., June 19-24.
MACK, BENJAMIN F., STOCK: Newport, Me., June 19-21, Fairfield 22-24.
MARKS BROTHERS: Perth, Can., May 22—indefinite.
MARKS, TOM (Tom Marks, mgr.): Ishpeming, Mich., June 19-24, Hancock 26-July 1.
MATHES, CLARA: Vancouver, B. C.—indefinite.
MOREY STOCK (Le Comte and Flesher, mgrs.): Keokuk, Ia., May 29-July 8.
MURRAY AND MACKEY (John J. Murray, mgr.): Parkersburg, W. Va., April 24—indefinite.
MYERS STOCK (Will H. Myers, mgr.): Lock Haven, Pa.—indefinite.
MYRKLE-HARDER (W. H. Harder, mgr.): Port Huron, Mich.—July 24.
PAIGE, MABEL (Henry F. Willard, mgr.): Jacksonville, Fla., May 15—indefinite.
PARKS STOCK: Havre de Grace, Md., June 19-24.
PAYTON SISTERS (Dan S. Holt, mgr.): Jackson, Tenn., June 19-July 1.
POWERS BROTHERS: Richmond, Va., June 19-24, Norfolk 26-July 1.
RENTFROW'S JOLLY PATHFINDERS: Natchez, Miss., July 3-15.
ROTH-MOORE: Sayre Park, Pa.—indefinite.
SPOONER DRAMATIC: Natchez, Miss., June 19-July 1.
TROUSDALE THEATRE: Caney, Kan., June 19-24.
TUCKER STOCK (Mack Brothers, mgrs.): Phoenix, Ariz.—indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Springfield, Ill., May 29—indefinite.
VERNON STOCK (Benj. B. Vernon, mgr.): St. Thomas, Can., May 22—indefinite.
WALLACK'S THEATRE (Dubinsky Brothers, mgrs.): Rock Island, Ill.—indefinite.
WELLS-DUNNE-HARLAN COMEDY: Norfolk, Va., June 19-24.
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Baton Rouge, La.—indefinite.

### OPERA AND EXTRAVAGANZA.

BUSTER BROWN: Chicago, Ill.—indefinite.
CARLETON OPERA (W. T. Carleton, mgr.): Pittsburgh, Pa., June 12—indefinite.
CASTLETON OPERA: Milwaukee, Wis., May 21-June 24.
CHESTER PARK OPERA: Cincinnati, O., June 18—indefinite.
COHAN, GEORGE M.: Chicago, Ill., June 29-July 1.
COMING THRO' THE RYE: Philadelphia, Pa., June 12—indefinite.
DANIELS, FRANK: New York city April 24—indefinite.
DE GROSZ OPERA: Philadelphia, Pa.—indefinite.
DELAMATER MUSICAL COMEDY: Atlanta, Ga., June 18-24, Nashville, Tenn., 26-July 1.
EMPIRE MUSICAL COMEDY: Columbus, O.—indefinite.
FANTANA (Shubert Bros., mgrs.): New York city Jan. 9—indefinite.
GARDEN THEATRE OPERA: Cleveland, O., May 29—indefinite.
LIFTING THE LID: New York city June —indefinite.
MAYER, ADOLPH, COMIC OPERA: Boston, Mass., June 12—indefinite.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Houlton, Me., June 20, Woodstock, N. B., 21, Fredericton 22, Chatham 23, 24.
OLYMPIA OPERA: Mobile, Ala., June 19—indefinite.
POLLARD'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): St. Joseph, Mo., June 18-20, Lincoln, Neb., 21-24, Grand Forks, N. D., July 6-8.
ROCIAN'S OPERA: Winnipeg, Can., May 24—indefinite.
RORICK'S GLEN OPERA: Elmira, N. Y., June 12—indefinite.
SIMPLE SIMON SIMPLE: Philadelphia, Pa., May 15—indefinite.
THE BELLE OF NEW YORK: Boston, Mass.—indefinite.
THE EARL AND THE GIRL: Boston, Mass., May 15—indefinite.
THE GIRL FROM PARIS: St. Louis, Mo., May 28—indefinite.
THE ISLE OF SPICE: Chicago, Ill., June 4-24.
THE MAYOR OF TOKIO: Chicago, Ill., June 5—indefinite.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Boston, Mass., May 29—indefinite.
THE ROLLICKING GIRL: New York city May 1—indefinite.
THE WOGGLE BUG: Chicago, Ill.—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WILLS MUSICAL COMEDY (Jno. B. Wills, mgr.): St. Louis, Mo., May 28-June 28.

### MINSTRELS.

DONNELLY'S, TOMMY (Jack W. Stokes, mgr.): Mt. Vernon, N. Y., June 19-28.
KERSANDS', BILLY (C. J. Smith, mgr.): Louisville, Ky., June 18-24.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): River du Loup, Can., June 20, Edmunston, N. B., 20, Grand Falls 21, Ft. Fairfield, Me., 22, Houlton 23, Presque Isle 24, Caribou 26, Woodstock, Can., 27, Fredericton 28, Chatham 29, Millerton 30.
VOGEL'S, JOHN W.: Atlantic City, N. J., May 22—indefinite.

### VARIETY.

AMERICANS: Washington, D. C., June 19-24.
BROADWAY BURLESQUERS: Baltimore, Md., June 19-24.
FIELDS, LEW: Chicago, Ill., May 29-June 24.
ORPHEUM VAUDEVILLE: Grand Forks, N. D., June 13-28.
WHEN WE ARE FORTY-ONE: New York city June 12—indefinite.
WINE, WOMAN AND SONG: Cleveland, O., June 19-24.

### CIRCUSES.

BARNUM AND BAILEY'S: Port Huron, Mich., June 20, Flint 21, Saginaw 22, Owosso 23, Lansing 24, Madison, Wis., July 4, Des Moines, Ia., 17.
BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y.—indefinite.
BUFFALO BILL'S WILD WEST: Abbeville, France, June 20, Amiens 21, 22, Arras 23, Douai 24, Dunkerque 25.
BURN'S: Arcadia, Wis., June 20.
DOWNIE'S: Fonda, N. Y., June 20.
DRAKE AND FALKNER'S: Coatesville, Pa., June 20.
ELY'S, GEORGE S.: St. Clair, Mo., June 20.
EMPIRE: Blandbury, Pa., June 20.
FLOTO'S (Frank Tammen, mgr.): Denver, Col., June 19, 20.
FOREPAUGH AND SELLS': Grand Folks, N. D., June 28.
KEMP'S WILD WEST (Clark Ball, mgr.): Newark, N. J., June 5-Aug. 5.
MORRIS AND ROWE: Anaconda, Mont., June 20, Helena 21, Bozeman 22, Livingston 23, Billings 24.
ORIN BROTHERS: Guanajuato, Mex., June 19, 20, Silao 21, 22, Leon 23-27, Aguascalientes 28-July 4.
PAWNEE BILL'S WILD WEST: Paulding, O., June 20, Hudson, Mich., 21, Albion 22, Charlotte 23, Fenton 24.
ROBINSON'S, JOHN: Burlington, Ill., June 27.
TEXAS BILL'S WILD WEST: Urbana, O., June 20, Plain City 21.
WASHBURN AND D'ALMO'S: Charleroi, Pa., June 20, Donora 21, Monongahela 22, Wilkinsburg 23, Tarentum 24.

### MISCELLANEOUS.

BROOKE AND HIS BAND: Chicago, Ill.—indefinite.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Columbus, O., June 8-25.
DUSS AND HIS BAND (Frederick Phinney, mgr.): Louisville, Ky., June 10-23, Cincinnati, O., 24-July 15.
ELLERY BAND: Cincinnati, O., April 27-June 23, Kansas City, Mo., 25-July 15.
FITZGERALD'S SHOW: Gloversville, N. Y., June 19-24.
HEWETT: Circle City, Alaska, June 12-24.
HUNTLEY'S ENTERTAINERS: Evansville, Wis., June 19-21, Broadhead 22-24.
INNESS AND HIS BAND (Steve O'Grady, mgr.): Portland, Ore., June 1-28.
KILTIES' BAND (T. P. J. Power, mgr.): Montreal, Can., June 19, 20.
NAVAL RESERVE BAND: Jamestown, N. Y., June 12—indefinite.
NEW ERA FLOATING PALACE: Uniontown, Ky., June 20, Shawneetown, Ill., 21, Caseyville, Ky., 22.
PRESCELLE (Hypnotist; F. Willard Magoon, mgr.): Barton, Vt.—indefinite.
PRYOR AND HIS BAND: Asbury Park, N. J., July 1-Sept. 9.
ROYAL ARTILLERY BAND: Baltimore, Md., May 16-Sept. 18.
SLAFER AND HIS BAND (Wm. Slafer, mgr.): Brighton Beach, N. Y., June 9—indefinite.
THE BOER WAR: Brighton Beach—indefinite.

*(Received too late for classification.)*

BERRY, MILES, STOCK (Miles Berry, mgr.): Logansport, Ind., June 19-24, South Bend 26—indefinite.
BOOTH, VIRGINIA (A. B. Crawford, mgr.): Sutersville, Pa., June 26-July 1, Smithton 3-8, Dawson 10-15.
BOSTON IDEAL OPERA: Belton, Tex., July 10.
CUSHMAN'S, FRANK, TWENTIETH CENTURY MINSTRELS: Beaver Falls, Pa., June 19-24, Greensburg 26-30, Pittsburgh July 3-8.
JACK AND THE BEANSTALK (Adolph Mayer, mgr.): Boston, Mass., June 19—indefinite.
LEWIS, DOROTHY: Tupper Lake, N. Y., June 19-24, Lake Placid 26-July 1.
MRS. TEMPLE'S TELEGRAM: Chicago, Ill., June 26—indefinite.
MORTIMER PLAYERS (Frederick E. Mortimer, mgr.): Columbia, S. C., June 19-24, Bamberg 26-28.
OSTERMAN, KATHERYN: Toledo, O., June 19-24.
SKY FARM: Chicago, Ill., June 19-24.
RALPH-MOORE STOCK (S. A. Arnold, mgr.): Watertown, N. Y., June 19-24, Gouverneur 26-July 1.

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Verne Armstrong, of the Continental Music Company, is pleased with the success of his two novelty songs, "Otto, You Ought to Take Me in Your Auto" and "You're on Your Back, Turn Over." The titles alone surely create a desire to know the rest of the songs. Stella Mayhew has scored at every performance of Comin' Thro' the Rye in Philadelphia the past few weeks with "Turn Over," while a score of others are using the "Otto, Ought to, Auto" song, with three encores and a bow. You ought to send for "Otto."

The Tolbert R. Ingram Music Company, of Denver, Co., the most successful and largest concern in the West, and publisher of the popular "Where the Silv'ry Colorado Wends Its Way" and "The Girl I Loved Out in the Golden West," have just issued two excellent numbers which will undoubtedly win favor—a story song entitled "Back Among the Clover and the Bees," by the authors of the above-named songs, and a coon song by Irving Jones, entitled "You Needn't Think I'm a Regular Fool." The "Clover" song is deserving of especial praise, as the composer pleasingly conveys the sentiment expressed in the author's poem, which is not always the case in this day of "hurry up" song writing. Singers of high-class ballads will find it to their advantage to use this song.

Nina Prall Kohler is the author and composer of a song quite as novel as the title it bears, "Where the Willows Dip the Waters of Her Name." The song is dedicated to Senator Foraker of Ohio, and sings the praise of the dear old Buckeye State in ballad style. It is published by the Success Music Company, of Chicago.

Marie Laurent is showing quite a preference for Jerome H. Remick & Co.'s publications, and last week sang four of their songs—"In the Shade of the Old Apple Tree," "Moonlight," "Sweetest Girl in Dixie" and Williams and Van Alstyne's song, "On a Summer Night."

Joseph W. Stern & Co. are very much elated over the success of the musical numbers in Comin' Thro' the Rye, George Lederer's new Summer production, now playing at the Casino, Philadelphia. The libretto is by George V. Hobart, and the musical numbers by A. Baldwin Sloane and Ferdinand Huler. The songs attracting most attention are "My Broncho Boy," "Fiji," "Come, My Love, to Araby" and "Nicest Man I Ever Saw."

Eva W. Wallace, who was with Henry W. Savage's Parsifal company last season, tells of an occurrence that happened on a Pullman car on a night jump of the company. There were two farmers who, from their conversation, had never been in a sleeper before, and who had berths opposite each other. After they had been in their berths some time, one inquired of the other: "How are ye gettin' along, John," and the other replied: "I don't see how a feller is ever goin' to get in this hammock." Franklyn Wallace, manager, press agent and husband of Miss Wallace, is responsible for the story.

Sylvia Cook, of Cook and Sylvia, singing and dancing act, reports that her feature song, "Honey, I'm Waiting," is more than making good.

Marie Sloane is featuring "Longing for You" and "Keep a Little Cozy Corner in Your Heart for Me," from the F. B. Haviland Publishing Company.

Della Fox has just added the new song by Williams and Van Alstyne, "Bright Eyes, Good Bye," to her repertoire. It is published by Jerome H. Remick & Co.

One of the new feature vaudeville turns is the Dockstader Tabloid Minstrels, a company of twenty-four minstrels in a special act. George Rosey's dainty waltz song, "Cissy," published by Joseph W. Stern & Co., is one of the feature songs of the act, and it takes several encores at each performance.

J. Francis Dooley, who is at Keith's Union Square this week, responds to numerous encores upon his clever rendition of "Honey, I'm Waiting."

The Gibney Sisters have added "Keep a Little Cozy Corner in Your Heart for Me" to their act, and write that they receive three or four encores each time they sing it.

Bonita and her "picks" have scored with Jerome and Schwartz's coon song, "Farewell, Mr. Abner Hemingway," as have also the Woodland Nymphs, Lydia Hall, Madge Raymond, Elizabeth Murray and a score of others.

Haile, Wills and Haile, the musical trio with Barnum's Circus, write that one of the hits of their act is "Honey, I'm Waiting." They are making up their repertoire exclusively of "Feist" songs.

Emma Weston, at the Trocadero Theatre, Philadelphia, is using three songs from the F. B. Haviland Publishing Company—"Keep a Little Cozy Corner in Your Heart for Me," "Good-Bye, Sis" and "What the Brass Band Played."

Julia Mackey is using "Pal of Mine," the ballad success, published by Leo Feist.

Cole Frances Bowers, who recently appeared on the Kohl and Castle and Orpheum circuits, has just added "In the Shade of the Old Apple Tree," "Hush, Honey, Hush" and "Moonlight" to her repertoire.

Marie Laurent, soprano, states that she is more than pleased with the success of "Karama" and "Zenobie," published by Leo Feist.

Jack Drislane has just returned from Connecticut, where he has been appearing at the principal Summer resorts, singing his new songs, "Keep a Little Cozy Corner in Your Heart for Me" and "My Yankee Irish Girl," published by the F. B. Haviland Publishing Company.

The new musical comedy which will open the Weber Music Hall in August, book and lyrics by Edgar Smith, music by Maurice Levi, will be published by Harris.

At the Hudson Theatre last week the orchestra, under the direction of Theodore Bendix, rendered several of the Harris publications, including overture, "His Highness the Bey," "Would You Care?" "Love and Kisses," selection from Sergeant Kitty and "Olympia March."

Joseph E. Howard has placed a new song with his publisher which will undoubtedly create a bigger sensation than his famous "Hello, Ma Baby," and is entitled "Central, Give Me Back My Dime," which is now in press. Professional copies will soon be ready. This title and song are duly copyrighted and it will be published by his publisher, Charles K. Harris. Another new song by Robert J. Adams and Terence Sherman, entitled "Oh, Those Eyes," will also be published by Mr. Harris.

Louie Maurice's latest compositions, "The Masqueraders" waltzes, "King Alfonso" Spanish waltzes and a piece-characteristique for piano, entitled "Starlight Serenade," are being published by Will Rossiter, of Chicago.

A negro song entitled "Lucy," words by Frank Abbott, will soon be published by a New York firm.

## MATTERS OF FACT.

Henry Duggan, of the Albee Stock company, Pawtucket, R. I., has received much praise at the hands of the critics for his earnest and painstaking work with the parts allotted him. This is his second season with this company, and as yet he has not made any definite plans for next season.

H. A. D'Arcy, who has returned from a successful season with Me, Him and I, is now ready to write plays, sketches, burlesques, etc., during the Summer.

This is the roster of the Harrington Stock company: E. A. Harrington, proprietor; Rex Leslie Kingdon, manager; Len Harrington, advance representative; Doc Foster, musical director; Beatrice Harrington, Nell Russell, Millie Harrington, Walter Dickinson, Ben A. Tillson, Charles Barton, C. T. Jackson, Hank Geisey, George La Val, Guy Linder, Harry Randall, Herbert, and Young Roy Uhrich.

The following attractions will be under the control of the Gus Hill Amusement Company the coming season: Gay New York, "a musical comedy with a story," and with sixty people; Mr. Dooley, musical comedy, forty people; starring Paul Quinn; The Smart Set, a colored comic opera, sixty people; Happy Hooligan's Trip Around the World, by Maurice Hageman, forty people; McFadden's Flats, a comedy that is in its twelfth year. Everything pertaining to these attractions will be new, scenery, costumes, and entire new music and specialties and a new line of printing. The following burlesque and extravaganza companies will be controlled by Bob Manchester and Gus Hill: The Cracker Jacks, Vanity Fair, and New York Stars. They have secured a number of European attractions.

A strong military play will find good open dates at the New Curtis Theatre for week of Sept. 3, when the National Encampment G. A. R. meets in Denver. This theatre and the Grand in Salt Lake will not be converted into burlesque houses as has been announced, but will remain in the Stair and Havlin circuit.

One of the new plays for next season is Ruined Lives, by Frank L. Bixby. It was recently produced by the Bowdoin Square Stock in Boston, and is credited with a decidedly favorable impression. An elaborate production is now being made, and the season will open early in August in the best popular theatres. Albert Le Velle, who exploits the play, will travel with the company, while Sam Robinson will look after the business end of it. A strong company is being engaged for the several characters.

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VOL. II. NEW YORK, June 24, 1905. No. 15

## The Talk of New York!
## WOULD YOU CARE?

Marie Jansen, back in vaudeville, has chosen as a feature song "Would You Care?"

Alta Yolo, the phenomenal contralto, is also featuring "Would You Care?" over the Proctor circuit.

James Aldrich Libbey, in vaudeville, is adding to his fame with "Would You Care?"

Della Donald, late of "The Bostonians," is also featuring three of the Harris hits—"Would You Care?" "I'm Trying So Hard to Forget You" and "Farewell, Sweetheart May."

Allen May, at Atlantic City, is singing "Would You Care?" "I'm Trying So Hard to Forget You" and "Farewell, Sweetheart May."

Frank Bailey, in vaudeville, is featuring "Waltzing with the Girl You Love," "I'm Going to Leave You" and "Would You Care?"

George Evans still continues to make the hit of his life with his new song, "Waltzing with the Girl You Love," which is conceded by all to be the best Summer song of the season.

Corinne, at the New Amsterdam Roof-Garden, is scoring a hit with "It Makes Me Think of Home, Sweet Home."

Claude Thardo, the big Brooklyn favorite, is scoring immensely with "Would You Care?" and "I'm Trying So Hard to Forget You."

Phyllis Gilmore, en route, is hitting them hard with "Would You Care?" "I'm Trying So Hard to Forget You" and "Farewell, Sweetheart May."

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## TO CORRESPONDENTS;

The Mirror *to bear date of July 8 will be published on Monday, July 3, owing to the fact that Tuesday, July 4, is a holiday. Correspondents therefore must forward their letters for that number at least twenty-four hours earlier than usual—i. e., so that they will reach this office not later than Friday morning, June 30.*

## TO ADVERTISERS.

*Advertisers will please note that* The Mirror *to bear date of July 8 will be published on Monday, July 3, owing to the fact that Tuesday, July 4, will be a holiday. The last page of that number will close on Friday afternoon, June 30, and no advertisement can be received later than noon of Saturday, July 1.*

## *ITS TENTACLES ON LONDON?*

An intimation in a recent letter of the London correspondent of The Mirror that there is a suspicion in London that Trust methods are at work on the English theatrical system, followed by a cablegram to a New York newspaper to the same effect, based on an alarmist article in the London *Mail*, suggests something that has long been subject to more than conjecture here.

There can be no doubt that the influences that have subjected the American theatre have long been at work in London to corner all theatrical "goods" in sight.

From the English view there is a narrowing of the number of persons in control of the English theatre; "the little man with a new play hardly stands a chance now"; rents and salaries have so increased that much larger sums are now necessary to venture than a short time ago; and an attempted monopoly of the play market there seems to be on foot, "the leveling up process" awaiting the settling of opposition and the absolute control of the output, so far as Great Britain and America are concerned.

This sort of thing is bound to end somewhere, even if it awaits absolute chaos so far as the stage is concerned. If the same elements that control the American theatre are engaged in the attempt in London—and there can be little doubt that they are concerned, with various London managers also instinct with the commercial idea—there is bound to come a sad time for the theatre of both countries, for reasons that are plain to any earnest student of the matter. The commercial side of the theatre is but one side of that institution, and as it relates to artistic manifestation and development it is the lesser side, in the natural order of things.

The press and the public of this country—as witness the results of commercial rule during the two seasons just passed—are awakening to just what commercial domination of the stage means, and the outlook is not encouraging, even to the persons who believe that the money idea should control absolutely in theatre administration. Yet those persons, probably, owing to their narrowness of vision, will not take heed of the portents, and will persist in their methods until the crash comes.

There is hope, if nothing else intervenes here between Trust domination and the spirit of freedom in the theatre, that the proper authorities at Washington will make an inquiry into conditions, after those authorities have dealt with other trust abominations that now occupy their time. Reputable newspapers have demanded such action, and from the present temper of the press it may be assumed that it will be insisted upon.

It is safe to predict, however, that if the Trust influence, so active and powerful here, does seek to monopolize the theatre in Great Britain as it monopolizes it here, there will be no such delay there in dealing with the matter as there has been here. Let Englishmen once become convinced that their theatre—an institution honored in its present manifestations as well as its glorious traditions with a sentiment unknown here—is in the hands of mere merchants, and aliens at that, and a cry will go up that will within a short time wreck the fortunes of every person concerned in the plot. They take such matters quite seriously in that country, and if the press cannot correct an evil, there are resources beyond it that will be mercilessly invoked and prove effective.

## *THE ENTR'ACTE.*

An interesting change is working in the Paris theatres, where at least to strangers the length of the *entr'acte* has been wearying, although to the leisurely habits of the French, who go to the theatre for social pleasure as well as to witness the play, it is not so noticeable, as they more easily bridge the half hour or so, which there is not disturbed by "incidental" or other music.

But the Parisians themselves have indorsed the action of one manager—at the Alhambra—in providing an evening's programme practically without a break, and other managers are discussing the advisability of shortening the periods between acts or doing away with them altogether, as near as may be.

M. Antoine, who, it is said, purposes to abandon his present theatre and found a great playhouse—if he is not appointed manager of the Odéon, as now seems possible—has announced that so far as he is concerned the *entr'acte* will be abandoned, as he intends to begin his performances at 9 o'clock and make them as nearly "continuous" as possible, thus insuring a comparatively early closing as well as a late beginning.

It is difficult to see, however, in what manner the *entr'acte* can be wholly done away with in ordinary drama. Great simplification of production by managers would not have the effect, and it is too much to imagine that dramatists shall write plays to fill an evening without the traditional—and apparently necessary—waits between acts. The limitations of dramatic writing are already so great that success in it is rare, and to hedge it still further with difficulties would mean even rarer productions of merit sufficient to command public attention. Your theatregoer would rather take his waits, as the generations before him have done.

The stage limitations, too, added to those of dramatic authorship would seem to bar this innovation. Aside from the question of productive detail divided into its present sections actors to suit the circumstances of drama must leave the stage for costume changes and other purposes. Beyond this, short intervals between acts would seem to be desirable—at least in case of real drama, although music and spectacular pieces would not so demand them—not only for mental digestion by the audience, but in many cases to assist illusion as to the lapse of time in the story portrayed.

On the other hand, there is much time wasted in most theatres between the acts, as the fashion now is; and a condensation of this in order that a later beginning may be made should appeal to English-speaking audiences in metropolitan centres like London and New York, where now for some time the dinner has trenched on the time of the play, and thus embarrassed theatre management.

## RECEIVED WITH SATISFACTION.

*New York Evening Post.*

The decision which Magistrate Pool has given in favor of the contention of James S. Metcalfe, the dramatic critic of *Life*, that the various managers who pledged themselves to keep him out of their theatres have rendered themselves liable to a charge of criminal conspiracy, will be received with general satisfaction. Few persons take the trouble to read the conditions which are commonly printed upon the backs of theatre tickets, and fewer still pay any attention to them. On their face, these conditions put the purchaser wholly at the mercy of the lessee or proprietor of the house, depriving him even of the rights of contract which almost inevitably follow the exchange of money. No ordinary theatregoer is ready to believe that the manager of an institution, which can only be opened by license of public officials and run under police regulations, is endowed with any power to exclude or reject anybody except for creating a nuisance or disturbance, and then only by ordinary process of law—that is to say, through a policeman. The pretense that a person may be shut out peremptorily, at the whim of a single manager or a corporation, simply because he might afterward express his dislike of the entertainment and its promoters is preposterous. The manager is not and cannot be a law unto himself. He has not the right of trial, conviction and sentence. If he suffers wrong he must, like other meaner mortals, go to the courts for his remedy. This is the common sense view of the matter. Whether Mr. Metcalfe wins or loses in the higher courts, he deserves the gratitude of the playgoing public for the fight he is making.

## QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* The Mirror *will be forwarded if possible.*]

D. F. A., Colorado Springs: Fritzi Scheff's birthday is Aug. 30.

M. H., Yonkers: There are chances for the right sort of musicians with the opera schools. The best way to find out the requirements and remuneration in your case is to visit them.

Old Reader, Boston, Mass.: 1. A genteel heavy receives about $40 in stock companies, $30 in repertoire, and from $60 to $80 in productions. 2. The Jeffersons usually spend their Summers at Buzzard's Bay, Mass.

Maude A., South Bend, Ind.: 1. Marie Tempest was born in London in 1867. 2. She was married to Cosmo Stuart July 27, 1898. 3. Viola Allen was born in Alabama, though her parents were Boston people. We cannot give the year of her birth. 4. She has never been married.

A. B., New York city: The Actors' Society publishes an excellent "Bulletin" with classified lists of actors. For the stars, if you studied the Dates Ahead columns of The Mirror and then compared them with the kind of plays they are playing you could make a list for yourself.

L. C. G., Albany, N. Y.: 1. You can secure an engagement either through the agents who advertise in The Mirror, or by applying direct to managers. 2. Some very good actors have been through the schools. As these are only recent institutions, of course many of the great actors never attended them.

W. P. A., New York: Michael Clancy was a physician and playwright, of Irish parentage, author of three dramatic pieces: Tamar, Prince of Nubia; Hermon, Prince of Chorea, and The Sharper. In 1737 he lost his sight, and on April 2, 1744, appeared at Drury Lane Theatre, London, as Tiresias, the blind prophet in Œdipus. This was claimed as the first instance of a blind man appearing on the stage.

## PLAYS COPYRIGHTED.

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Across the Dead Line. By Samuel M. Young.
The Actress Ladies; one-act comedy-drama. by Frank McCullough.
Adrienne; a one-act play in blank verse. By Marjorie Benton Cooke.
Amica. Di P. Bérel; musica di P. Mascagni. Copyrighted by Choudens.
Charlotte Corday. By Ernest Henrici.
The Designers; a new and original farcical comedy in three acts. By the Touring Syndicate, Ltd.
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From the Depths; or, Nachtasyl (A Night Refuge): scenes from Russian life. By Maxim Gorki; translated by E. S. Hopkins, Jr.
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Hoosier Kid. By Lilian Mauleby.
Joseph; a dramatization from Biblical history in seven acts. By Koresh. By Cyrus R. Teed.
Julius Cæsar; lamentable tragedy in song and verse. By Ona Winants.
A Little Child Shall Lead Him. By Charles Horwitz. Copyrighted by Thomas C. Connor.
The Love of Princess Louise. By Mrs. Josephine M. Clarke and Mrs. Adelia Rose Taft.
The Lunatic at Large; a fantastic comedy in three acts. By Acton Bond and J. Storer Clouston; founded on the novel of the same name by J. Storer Clouston.
Maid and the Actress. By May Siegel.
The Mayor of Tokio; a farcical Japanese opera in two acts; book by Richard Carle; music by William Frederick Peters. Copyrighted by M. Witmark and Sons.
Mr. and Mrs. Nagg; a sketch. By Edgar Selden.
My Tennessee Sweetheart. By Richard Bachelder Lane.
A Non-Professional Call. By Philip A. Gentrock.
Palpitations in a Pullman; a comedy in one act. By Marie Evelyn Coe.
Punch and Judy Girl; a sketch. By Newman Harding.
Queens a-Jumble. By David S. Marion.
A Russian Spy; or, The Depths of a Woman's Heart; a drama in four acts. By H. W. Hayes.
The Sea Waif. By Hallett Thompson.
Snow Flower. By F. Kinsey Peile, Michael Morton, and Pierre Tocnievsky.
Stung; a dramatic sketch. By Fred Summerfield.
The Suction; a melodrama. By E. S. Hopkins, Jr.
A Touching Story; one-act dramatic composition. By A. P. Ballou.
A Trip Up-Country; a rural comedy in one act. By Charles C. Blanchard. Copyrighted by Perkins D. Fisher.

## PERSONAL

Dunlap.—Adeline Dunlap, whose success as the newspaper woman in The Pit was recognized as unusual, has been engaged for the athletic girl in The College Widow, Eastern company.

Conried.—Herr Conried, director of the Metropolitan Opera House, says in a recent interview that he would be only too glad if the report of his retirement from the directorship in 1907 were true, for he expects to die in 1906 if the demands upon his energies continue unrelieved. He also stated that Mr. Grau is in Paris, where he is seriously ill.

Nevada.—Emma Nevada, after many years' absence reappeared in London, June 16, at the Waldorf Theatre as Violetta in La Traviata. She was given a great reception.

Arbuckle.—Mr. and Mrs. Maclyn Arbuckle, who have been visiting Mr. Arbuckle's parents in St. Louis since the close of The County Chairman season, went last week to Waddington, N. Y., where the star will live the life of a farmer, close to the soil, until the reopening of The County Chairman in the Fall. Some time about mid-season he will appear in a new play.

Ysaye.—Ysaye, the Belgian violinist, returned home on *La Savoie* June 15, after having traveled over forty thousand miles and playing in every prominent city in the United States. Ysaye returns to his native land with more than five hundred thousand francs as his season's profit. He says he will not stay away from America so long the next time.

Lebargy.—Madame Lebargy, the Parisian actress, made a successful debut on the English stage June 13, playing in English in Harry Milvelle's adaptation of Capus' and Arène's L'Adversaire, entitled The Man of the Moment, which was produced at the St. James' Theatre, London, by George Alexander.

Potter.—In passing a sentence of five years' imprisonment June 14 on Alfred Fossick, a lawyer of Berkshire, who had been found guilty of misappropriating $60,000, the judge said he was convinced that Mrs. James Brown Potter had nothing to do with the fault of the prisoner.

Fitch.—Reports having reached Clyde Fitch, who is now in Paris, to the effect that statements have appeared in this country that he was to collaborate in future with Theodore Kremer on a series of plays, Mr. Fitch has cabled his agent, Elisabeth Marbury, to deny absolutely that he had ever collaborated with Mr. Kremer, was collaborating with him, or had any intention of ever doing so.

Cheatham.—Kittie Cheatham, who made her reappearance on the stage last season after an absence of many years, in the role of Grace Harkaway in London Assurance, sailed June 15 on the *Cretic* for a six weeks' vacation in Italy.

Barrymore.—Ethel Barrymore will have the title-role in the American production of Alice Sit-by-the-Fire, J. M. Barrie's new play, in which Ellen Terry has been appearing at the Duke of York's Theatre, London, this Spring.

Robson.—Eleanor Robson is to have the part of the Salvation Army major in the new play that Bernard Shaw is now writing.

Webber.—H. Price Webber, manager of the Boston Comedy company since 1875, whose American address is Augusta, Me., while he maintains also a Canadian headquarters at St. John, N. B., was in New York last week renewing old friendships. Mr. Webber is unquestionably the best known of the managers touring New England and the Provinces. Many years ago Mr. Webber was associated with Mart Hanley.

## CURRENT AMUSEMENTS.

*Week ending June 24.*

ACADEMY OF MUSIC—Closed June 17.
AERIAL GARDENS—Lifting the Lid—3d week—13 to 18 times.
ALHAMBRA—Vaudeville.
CARNEGIE HALL—Musical Entertainments.
COLONIAL MUSIC HALL—Vaudeville.
EDEN MUSEE—Figures in Wax and Vaudeville.
FOURTEENTH STREET THEATRE—Closed June 17.
HARLEM OPERA HOUSE—Closed June 17.
HERALD SQUARE—Sam Bernard in The Rollicking Girl—8th week—51 to 57 times.
HIPPODROME—A Yankee Circus on Mars and The Raiders—9th week.
HUDSON—The Heir of the Hoorah—11th week—82 to 89 times.
HURTIG AND SEAMON'S—Closed June 17.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Frank Daniels in Sergeant Brue—8th week—59 to 66 times.
LONDON—Closed June 17.
LYRIC—Jefferson De Angelis in Fantana—22d week—180 to 187 times.
METROPOLIS—Closed June 17.
NEW GRAND—Hebrew Drama.
NEW YORK ROOF—When We Were Forty-one—2d week—7 to 13 times.
PARADISE ROOF—Evenings, Vaudeville.
PASTOR'S—Vaudeville.
PROCTOR'S FIFTH AVENUE—Love's Young Dream.
PROCTOR'S FIFTY-EIGHTH STREET—Dora Thorne.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—David Garrick.
ST. NICHOLAS GARDEN—Richard Henry Warren Orchestral Concerts.
THALIA—Hebrew Drama.
VICTORIA—Matinees, Vaudeville.

## THE USHER

The spirit of opposition to the arbitrary system of the Theatrical Trust, the evils of which are shown in all directions, is growing remarkably, as shown by the legitimate assaults made on the combination by the press throughout the country. Many of the most influential newspapers have demanded a governmental inquiry into the iniquity. A few of the multitude of current articles on the subject are reproduced in THE MIRROR this week.

A typical arraignment of the Trust is that by the Milwaukee *Journal*, from a viewpoint embracing some of the worst features of Trust domination. In that city, as in New York and elsewhere, the Trust, by means of a subordinate organization of its local managers, who are absolutely under its thumb, has assailed criticism of its offerings in the press as a crime. The Trust is having some trouble to work out its plans in this direction. It may be remarked briefly that it will know more about American liberty when the courts get through with it than it has appeared to know up to this time.

"The Theatre Trust," says the Milwaukee *Journal*, "is one of the most un-American and most objectionable combinations this country has ever seen. It was conceived from base motives and for a base purpose, and it is carrying on it work in a manner that all honest men condemn." The *Journal* bases its attack on the irrational and short-sighted policy of the Trust, which is shown by the fact that money is its only aim and that it cares nothing for the desires of the public, or for the future of the stage, which it is ruining. The *Journal* adds:

It does not stop with stifling the ambitions of earnest men and women who wish to excel on the stage, nor with crushing able playwrights who wish to give the people something worth while. The Trust is trying to throttle the press of the country and to make it the means of deceiving and robbing the public. It has succeeded in this to a degree that is discouraging in the extreme. But there is a reaction taking place and there are signs that the time will soon come when the Trust will no longer be able to foist indecent and unworthy plays upon the public through the medium of the press. The result of all this is a great falling off in the patronage of the theatres. People who have been constant theatregoers now stay away unless they have positive knowledge that plays are decent and are worth attending. Abundant proof of this is to be found right here in Milwaukee. On top of all this comes the local theatre trust, with its restrictions and its debasing influences. Milwaukee has one, as has New York and all other large cities. Even the smaller places are not free from them. As in the case of the larger Trust, these local combinations attempt to deceive the public by means of throttling the newspapers. The whole community suffers from their acts. The Theatre Trust is bad, thoroughly, unqualifiedly bad. It should be broken up, as it can be if the people will assert their rights.

It is but the worst class of newspapers that will further the purposes of the Trust on a "business" basis, and the influence of such newspapers is nil. The public avoids a dishonest newspaper as it avoids a dishonest man. The reputable press cannot be bought by a few lines of advertising, and it is the reputable press that is now engaged in telling the truth about the Trust and demanding a remedy for its abominations.

In commenting on the establishing of a course in playwriting at Harvard—exclusively announced in THE MIRROR recently—the Boston *Transcript* discloses the idea that it may have admirable results. "While the study of playmaking at our colleges is not likely to increase the annual dramatic output," it says, "it should have the effect to raise playmaking to a scientific level, for it should follow naturally that scientific work by trained college students must generate scientific work from others not so favored; for it does not take the average American long to see the results of scholastic training in any given department of knowledge, even if he be unable to trace those results back to their primary causes, and the moment he sees that a thing is good, from a utilitarian viewpoint, he is pretty certain to take advantage of it to the distinct improvement of his labors."

This is not so reassuring after all. If one who would write a play cannot find "scientific" guides in existent drama—so far as science has any place in playmaking—he is not likely to discover them in any work hereafter to be turned out. And science has no place in drama except as it may relate to its technique; for of all forms of literature this is the most exacting. It must have human—not scientific—substance. The more it differs in the human aspect, which is endless in its variations and possibilities, the better it shall be, assuming for form merely an observance of certain rules, although the rules themselves are ever changing.

The *Transcript* comes nearer the matter when it says also that as hitherto, "we must continue to depend upon born playwrights for our best plays," and it pertinently adds that if playwriting by college students shall result in the elevation of public taste by raising dramatic standards the establishment of the new school will have been sufficiently vindicated.

The States that have this year passed the American Dramatists' bill, to prevent the piracy of plays by making piracy a misdemeanor, are California, Minnesota, Wisconsin, Michigan, and Connecticut—a goodly list to add to the States in which the law had before become operative.

"I hope THE MIRROR," says Harry P. Mawson, chairman of the Committee on Legislation of the Club, "will make a special note as to the absolutely invaluable services rendered to the committee and the cause by these correspondents of THE MIRROR: G. M. Treichler, assistant postmaster at Sacramento, Cal.; W. A. Oppell, of Madison, Wis.; A. Dumont, of Hartford, Conn., and Howard C. Ripley, of Providence, R. I."

Mr. Mawson says that in several States the bill would not have passed without the services of MIRROR representatives, who everywhere may be depended upon to further this measure until it has become a law in every State of the Union.

The heirs of Sam S. Shubert are fortunate in profiting by the business sagacity of the deceased. David Henderson insured him in the Equitable a year and a half ago for $50,000. He paid one installment. He carried another policy for $50,000 in the same company. Some question arose as to the place of his nativity, but this was satisfactorily settled last Wednesday, and checks to the value of $100,000 were delivered that day to his administrator, Lee Shubert. It is stated that in addition to this he carried about $50,000 accident insurance. Then there will be a case with the railroad company, which may amount to a large sum.

## HOLYOKE'S POSTER ORDINANCE.

An ordinance recently adopted by the Board of Aldermen of Holyoke, Mass., may compel some managers to provide a special set of paper for that city hereafter. Penalties are provided for disregard of this ordinance, which follows:

Section 4.—Every such licensee (of amusement enterprises) shall prevent his place of amusement and any performance or exhibition therein from being advertised by means of pictorial posters, placards or show bills which have not been approved by the City Marshal, or by some person designated by him. No posters, placards or show bills which are lewd, indecent or vulgar, or which pictorially represent the commission or attempt to commit any crime or bodily violence, shall be exhibited or displayed within the city; nor shall any theatrical exhibition, play or performance be advertised on any poster, placard or show bill within the city, by any name or title which indicates that the exhibition, play or performance portrays, represents, shows, enacts or explains scenes of immorality or the commission of, or attempt to commit, crimes against chastity. The City Marshal shall exclude all posters, placards or show bills which violate the above provisions.

## MONTAUK THEATRE SALE.

The Board of Estimate of New York has decided to buy at a private sale part of the Montauk Theatre property in Brooklyn for $500,000. The parcel to be purchased amounts to about two-thirds of the entire plot, and will leave two triangular lots, with frontage on Fulton Street, and an extension to Flatbush Avenue, which is to be cut through the property. The land is not owned by theatre men, but by a company composed largely of prominent politicians, none of whom own shares in the Montauk Theatre company. The entire property is assessed at $300,000 on the "actual valuation" plan, and it is said that the plots not purchased will be worth together about $200,000. An attempt on the part of Borough President Littleton to have the matter reopened at a meeting of the Board of Estimate Friday failed by a vote of fourteen to two.

## AMONG THE DRAMATISTS.

M. Hervieu, whose play, *Le Dédale*, translated by W. L. Courtney, editor of the *Fortnightly Review*, will be used by Olga Nethersole for her American debut, has promised her to come to New York for its opening.

Charles Emerson Cook, whose new opera, The Rose of the Alhambra, is to be produced next season by F. C. Whitney, with Lillian Blauvelt as the star, sailed for Spain Thursday morning on the *Cretic*. As the new work is Spanish in subject, Mr. Whitney has commissioned Mr. Cook to bring back all the "atmosphere" that the cities of Granada and Seville can supply.

The American Kings, a piece in four acts by MM. Severin and Malafayde and Madame Clermont, was produced at the Théâtre du Vaudeville in Paris, June 14. It tells of a financier who created a corner to force wheat to famine prices, and then repented.

The Playwright's League Club gave the second of a series of one-act plays at its regular meeting Monday night. The piece, an original comedy entitled Greatly Improved, by E. S. Hopkins, Jr., president of the club, was a sparkling bit of naturalism, well acted by Bonnie Maud, in the part of a little girl, and Joseph Converse.

David Henderson, in collaboration with Arthur J. Lamb, the song writer and author, has finished The Babes in the Wood; or, Robin Hood and Maid Marion, an Americanized English pantomime. It is a piece up to date, fashioned upon the line of production originated by Henderson, such as An Arabian Night; Crystal Slipper; Sinbad; or, the Maid of Balsora; Ali Baba; or, Morgiana and the Forty Thieves. Mr. Henderson was the inventor and creator of this line of work in America and at his Chicago Opera House he gave Chicago its first impetus as a productive centre. The scenario, ballets, etc., were designed and copyrighted some years ago by Mr. Henderson. The costume plates were made by Percy Anderson, Arthur Chasemore and Wilhelm of London, amended and added to by the late Richart Barker. Much of Gilbert and Sullivan's success was due to him, for he was the producer from the day of Pinafore until the Gondoliers, and Francis Wilson's achievements in comic opera were largely due to him.

## A BELASCO THEATRE IN LONDON?

David Belasco and Benjamin Roeder sailed for London more than a week ago. They refused to state their mission. It is said that in case A. L. Erlanger refuses to book the Shubert attractions next season Belasco will join him in an anti-trust fight. Mr. Belasco announced on his arrival in London that within two years he will build a theatre in London to fight the Theatrical Trust. He describes an interview with Mr. Erlanger, in which the latter, first by persuasion and then by threats, tried to get him to throw in his lot with the Trust. "He told me if I refused his terms he would compel me to go into the streets and blacken my face to earn my living," said Mr. Belasco. "He said that I spoiled the public instead of compelling them to take what the Trust choose to give, and that a man with ideas in the theatrical business winds up with a benefit within three years. I shall have eight new theatres in the big cities fighting the Trust. The theatrical combine is now getting its grip on London."

## NEW THEATRES AND IMPROVEMENTS.

The Fuller Claflin Theatre Building Company have closed contracts with W. J. Counihan for the alterations to the Elks' building in Plainfield, N. J., by which it is to be converted into a first-class theatre with a seating capacity of about 1,400. The work is already under way. The theatre is to be ready for occupancy the latter part of August. This company have also closed contracts with R. H. Bradburn, of Peterboro, Ont., for the construction of a new theatre in that city to cost $30,000, to be ready to open Oct. 1. The foundations are being put in at the present time. They are also making extensive improvements in the Collingwood Opera House, Poughkeepsie, N. Y., by which the stage will be enlarged 10 feet in depth and new boxes and proscenium walls will be installed.

## TOUGHS STORM A THEATRE.

A half dozen young toughs staggered down the Bowery Sunday night, shouting that they were members of the Cherry Hill gang, and that they were out to do things. With a crowd at their heels they turned into the lobby of the Windsor Theatre. Approaching Max Finkelstein, special policeman, a couple of the toughs leveled pistols at him and ordered him to throw up his hands. Max says he did not obey, but did lay about him with his nightstick until the gang broke and ran. Another version of the repulse is that the crowd pressed so hard the persons in the lobby were forced to fight, and that Finkelstein, seeing signs of weakening on the part of the attacking party, used his stick. He and Patrolman Myer led a crowd that chased the fellows to Chinatown, where three of them were arrested. The police say the prisoners had unloaded revolvers.

## MADISON SQUARE THEATRE PLANS.

Walter N. Lawrence has completed most of his plans for next season at the Madison Square Theatre. It will open in August with Mrs. Temple's Telegram, which will remain for two weeks. On Sept. 4 a new play by E. H. Peple, entitled The Prince Chap, will be given its premiere. A dramatization of Harold MacGrath's novel, The Man on the Box, will follow. The dramatization has been made by Grace Livingston Furniss. Another production to be made by Mr. Lawrence will be Cyrus Townsend Brady's A Corner in Coffee. Later in the season a play by Edward Ferris, The Two Napoleons, will be given. Besides these plays Mr. Lawrence has a new drama by Martha Morton.

## THE GIRL THAT LOOKS LIKE ME.

Kathryn Osterman appeared at the Casino in Toledo, O., in The Girl That Looks Like Me. It is one of the best comedies seen there and a distinct novelty, because the women predominate and make all the fun of the piece, it is said. It made a hit and was capably represented by Miss Osterman, Charlotte Townsend, Mattie Vickers, Jane Dara, George Beane, Gavin Harris, Fred Hearn, Frank Bemish, and Roland Sargent. New York, Chicago, Pittsburgh, Cleveland, Columbus, and Cincinnati were well represented by theatrical managers and newspaper men, who declared it an original and amusing comedy and destined to a success.

## TO IMPROVE LITHOGRAPHS.

Representatives of the Employing Lithographers' Association (East) and Richard Kitchelk, president of the Lithographic Artists, Engravers and Designers' League, agreed, at a conference held last week, to raise the standard of lithographic art by a regulation of the apprentice system. By the agreement no one can become an apprentice unless he shows not only artistic ability, but a liking for the work.

## BURNHAM HEARING POSTPONED.

The hearing on the petition of Charles M. Burnham, one of the defendants in the Metcalfe conspiracy case, will be held next Monday, June 26, at 10 o'clock. The hearing was set for yesterday, but owing to another case which demanded the attention of Assistant District Attorney Krotel, it was postponed at his request for one week.

## REFLECTIONS.

The house where Juliet lived in Verona was recently sold at auction for $600. The house is an old brick structure, with pointed windows and a quaint Italian balcony, bearing on the keystone of its arch a cardinal's hat in high relief, the insignia of the Capulet family. It has lately been used as an inn, under the name of the Osteria del Cappello.

Harry Beresford will use The Woman Hater, an eccentric comedy by David D. Lloyd, as his vehicle for next season.

Louis Hallett, who has been in Denver for some time, writes that his health is steadily improving and that he will return to New York soon.

Mary Stewart Cone, wife of Spencer H. Cone and sister-in-law of Kate Claxton, gave birth to a son June 14. Both mother and child are doing well.

A benefit performance has been arranged for Madame Alla Nasimoff, leading actress of the St. Petersburg Dramatic company, to be given at the Thalia Theatre on next Friday. Her East Side admirers have requested that she play a leading role in the performance, so she has chosen the title part in August Strindberg's drama, The Countess Julie. The role of Jan, the servant lover, will be played by Paul Orleneff. During the London engagement of the Russian players The Countess Julie was given with great success.

## AT SUMMER PLACES.

### Where Professional Folk are Keeping Cool—Notes From Mt. Clemens.

Mr. and Mrs. George Leonard and their daughter will spend the Summer at Cranberry Lake, Sussex County, N. J. While in Winnipeg, Manitoba, last season, Mr. Leonard was presented with a ring by one of the large clubs of that city.

George Yeoman, Dutch comedian, has just closed a prosperous season of thirty-eight weeks in the Hoity-Toity company, where he played Lew Fields' old role. Mr. Yeoman is now spending the Summer with his family at his country residence, the Willomere, Bath Beach, L. I.

Wadsworth Harris will divide his vacation between Bar Harbor and the Summer home of his parents near by.

Maude Parker is Summering at her mother's villa in Brookline, Mass. She will be the soubrette in Rudolph and Adolph next season under the management of Broadhurst and Currie.

George F. Miller is Summering at Westville, N. J., and has been secured by the local baseball team to pitch for them the rest of the season.

Chauncey Olcott finished his season at Duluth, Minn., Saturday evening. He will go to his Summer home at Saratoga.

Edward Foley and Mrs. Foley (Maude Erskine) have gone to spend the Summer months at their home on the St. Lawrence in Canada. Mr. Foley has signed with A. H. Woods to play German comedy.

E. S. Brigham, of Kansas City and the Brigham Circuit, will spend the Summer in California and at the Portland Exposition.

Louise Arnot will spend the Summer in Atlantic City.

Mr. and Mrs. Oscar O'Shea (Esther Evans) are spending the Summer in Peterboro, Canada. Mr. O'Shea's parents have presented him with a Summer home on the Octanatree River, where he and his wife will remain until they have to begin rehearsals.

John M. Hickey, Murray Carson, Renwick Sanders, Edna Hickey and other well-known professionals are spending the Summer at the Hotel Rouclere, Ridgewood, N. J.

Madame Lillian Blauvelt has purchased the old colonial estate called Clifton, situated on Revell Neck, Somerset County, Maryland. The estate contains 200 acres. The house is one of three built in 1788, and on the grounds are the ruins of the first court house built in Somerset County. Madame Blauvelt will pass the Summer at Clifton.

C. Willard Mack and wife (Helen Rothorock) will spend the Summer with Mrs. Mack's parents near Bardwell, Ky.

Florence Bindley has planned to spend the Summer at Locust Valley, Long Island. She will remain there until rehearsals commence for the new musical comedy, The Belle of the West, in which she will star next season.

W. T. Clark closed a forty-three weeks' season with the Checkers company at Atlantic City June 17, and, with his family, has gone to Lakewood Park, near Skowhegan, Maine, where a fine eight-room cottage, containing bath, electric lights, hot and cold water, etc., has just been built for him. Mr. Clark will spend most of his time this Summer fishing. He will continue with Checkers next season, retaining his old part of The Judge.

Charles W. Young writes from Mount Clemens, Mich., under date of June 17: "The Summer season at this famous health resort is in full blast, a panorama of outdoor life, with all the delights and comforts that human beings can enjoy, and with none of the discomforts of hot and sultry weather; with superb hotels and amusements of all kinds. There is everything here to make life at Mt. Clemens the ideal spot of the world for health, rest and pleasure. The bathers in their wheel chairs and on crutches make an odd picture, and those who have never read of our wonderful waters can hardly believe their own eyes. Thousands of people are cured here every year by our mineral baths, and professional people have done more than their share to make this spot as popular as it is to-day. And for health, rest, enjoyment and fishing we lead the world. Our head-liners this week are Joseph Hart and Carrie De Mar, Jake and Jane Bernard, Charles W. McClintock, "the boy agent"; Muck, brother of Joe Weber; Mr. and Mrs. William White, Abe Levi, of Charles E. Blaney's staff. Jolly Andy McKay, manager of Sis Hopkins company, is here trying to engage people to tour western Michigan resorts for the Summer. Pearley Lewis and Mrs. Lewis, of Rose Melville's company, are here for a long rest and the baths. Edwin Trautman, of Richard Mansfield company, can be addressed care of Clementine for several weeks. David Shubert, father of the Shubert brothers, is here for rest and baths, and I fear the baths will not cure his broken heart. Max Reynolds is at the Cameron. Tom Murray, of Gillihan and Murray, has been here for some time, but our city is so large I can't find him. W. R. Freelyater, late of Nat C. Goodwin company, has rented a swell cottage, to settle here until September. Happy Julia West was up to pay a visit to myself and wife last week. Nat M. Wills, Mr. and Mrs. Adolph Von Gruben, W. C. Le Tort, Fred Hylands and Mrs. Hylands, Mr. and Mrs. Charles Morrison, J. E. Menteren and Otis Turner have finished their course of baths and are on their way to Broadway. Nick Norton has been laid up for two weeks with blood poison in his left foot. Minnie Sa Van has left the hospital and is doing well. William (Uncle Tom) Kibble is building a new barn. He intends to give an old-fashioned 'raising,' when we will all be able to sing 'Down Where the Biewer's *Flow*,' by special permission of Charles A. Mason. W. S. Ross, manager of Arizona company, who is the great-great grandson of Betsy Ross, the inventor of 'Old Glory,' was very busy to-day showing his patriotism by distributing small flags to his many friends, this being Flag Day."

## ROBERT ELLIOT DEAD.

Robert Elliot died last Sunday at a sanitarium in Livermore, Cal., after a long illness, during which he was cared for by the Theatrical Mechanics' Association, of which he was a member.

Mr. Elliot was born in Belfast, Ireland, forty-one years ago. At the age of fourteen he entered the British Navy as midshipman, and served for three years on the *Wasp*, *Condor* and *Dreadnaught*. He was one of the eighty-three survivors out of a crew of 472 when the *Dreadnaught* was wrecked off Pony Island, and after a season in the hospital he resigned from the navy, in 1889, and took up the theatrical profession, appearing first as Paddy Miles in The Limerick Boy. His first appearance on the stage was at the age of seven, as one of the two princes in Richard III. He joined Arthur Dacre and Amy Roselle in their starring tour in the provinces, and later went on tour with Wilson Barrett.

His first engagement of importance in America was in support of Modjeska, and he afterward appeared in support of Frederick Warde, Marie Burroughs and Charles Dickson.

He went to the Pacific Coast as a member of the Melbourne MacDowell combination, and when that company disbanded he became identified with the Bishop company and played with much success at Ye Liberty Theatre, Oakland, Cal. Among the plays in which he is best remembered are The Prisoner of Zenda, Carmen, The Man Without a Country, The Ironmaster, A Jolly Good Fellow, Mistress Betty, 7-20-8, Romeo and Juliet, Hamlet, Macbeth, Measure for Measure, Twelfth Night, The Prodigal Daughter, We 'Uns of Tennessee, Forgiven, Hands Across the Sea, Rosedale, Magda, Mizpah, Rupert of Hentzau, The Sporting Duchess, Shenandoah, Quo Vadis, and Ivan the Terrible. Mr. Elliot was married Dec. 10, 1899, to Carolyn R. Dempsey, at San Francisco.

# TELEGRAPHIC NEWS

## CHICAGO.

### The Land of Nod—Old Pard Mine—A New Carter Play—Opera Season Open—Notes.

*(Special to The Mirror.)*

CHICAGO, June 19.

The bills this week: Garrick, The Woggle Bug; Grand Opera House, It Happened in Nordland; Studebaker, Richard Carle in Mayor of Tokio; Chicago Opera House, The Land of Nod; Illinois, Little Johnny Jones; Great Northern, Buster Brown; McVicker's, Sky Farm; La Salle, Isle of Spice; Columbus, Monte Cristo; Avenue, May Hosmer Stock; People's, Olivette.

Lyman Glover, of the Chicago Opera House staff, says that the business of The Land of Nod has been very satisfactory so far. The dollar scale of prices is in effect, with more 75 cent than dollar seats, and a half dollar scale for matinees. The usual work is being done toward perfecting the book and score. The part of the star maiden, which I understand was retained chiefly on account of Callie Mason's pretty dress for the role, has been omitted since Miss Mason married and retired from the company.

Seats are selling for Little Johnny Jones for the next three weeks, and a wireless from the box-office says the receipts last week were $1,000 ahead of the week before. On the route of the cool breezes from Lake Michigan, the Illinois is the first station west except the Studebaker, which faces the refrigerator.

A play by a Chicago dentist will be produced by the stock company at the Columbus next Sunday for a week's run. It is based on colonial and revolutionary American incidents. I understand that the author's script called for only forty-five speaking parts, and that it was difficult to induce him to part with any of them.

Richard Carle is singing a new song in The Mayor of Tokio with unusual success and other improvements have been made. Manager Harmeyer says the attendance continues good.

The Land of Nod was produced at the Chicago Opera House last Monday night, and its reception by the press and public was not unmixed with adverse criticism, which the authors, Frank R. Adams and W. M. Hough; the composer, Joseph Howard; the dramatic director, Max Figman, and the chorus director, Gus Sohlke, can apportion among themselves as they see fit. Burns Mantle, of the *Inter-Ocean*, said The Land of Nod was a spectacle of untold possibilities led astray by the broiler maniac. Is Sohlke the broiler maniac? Did Mr. Mackay, formerly business-manager of the La Salle, who had much to do with the production, estimate it from the La Salle viewpoint? When Figman came into collision with Sohlke, which had to step aside? It seems that Figman side-stepped. Hovering in the background while the Chorus Bogie Man commanded was Lyman Glover, nursing his excellent taste, high ideals and wide experience. Walter Craven, the stage-manager, must have been around somewhere, possibly feeling something like his name while the Chorus Tyrant trod the boards, dictator. There was a capacity audience the opening night. Large houses Tuesday and Wednesday and a sold out matinee indicated a profitable first week's business. The audience Tuesday night seemed to enjoy the first act, but not the second except the acrobatic dancing, the rooster pantomime and the big hit of the production, the fight between a real, live gamecock and the huge imitation bird.

The Land of Nod is in a prologue and two acts, and is called "a mirthful musical fantasy" on the programme. Elsewhere it has been called an extravaganza of the scenic sort. The King and Queen of Hearts dwell in the Land of Nod, with the House of Cards for a castle, wherein they keep their treasury of hearts in a strong box. Bonnie, an earth maiden; the Man in the Moon, a Broadway chorus girl, visit the Land of Nod. Their experience drives them to the Nightmare Palace of the Sand Man, who has endeavored to destroy the power of the King of Hearts by destroying the House of Cards and carrying off the strong box full of hearts. The House of Cards and a glimpse of the Land of Nod are shown in the first act, after the prologue showing the home of Bonnie on earth. The second act shows the interior of the Nightmare Palace. Bonnie falls asleep at home in the prologue and is transported to the Land of Nod. The Man in the Moon is chased through two acts by Rory Bory Alice, his forbidding wife, from whom he has run away. The Weather Man makes weather, April Fool plays jokes and is looking for his wife, the Barber Pole. The Jack of Hearts falls in love with Bonnie. Rory Bory Alice sends messages to her husband and finally sends a star maiden. Welsh Rarebit falls in the Green River and comes out with a brogue, and the King of Hearts and the Man in the Moon after being beheaded by the Sand Man are repaired, but each gets the other's head, and when one pinches his nose the other squirms. The Telephone, Sky Rocket, and Knockout Drops are introduced as characters. Also Bonnie's mirror reflection. Rarebit appears out of a huge chafing dish brought in for the chorus number and song. The dramatic construction is disappointing and the production seems needlessly deficient in music, unless such strains are necessary when Joseph Howard is the composer. The chorus of the moon song alone was pleasing, though other songs were encored. William Norris was the Man in the Moon, dressed in blue costume, à la baggy knickerbockers with jacket, the blue spangled with gold stars, and a crescent hat on his head like horns. His face was free and beaming. He played the part briskly, in his well-known comedy style, but was handicapped all the time by lines and lack of situations. He had to repeat the moon song many times, and the situation of the changed heads was pretty well developed by him. Herbert Cawthorne was successful as the Rarebit and managed to get a good deal of fun out of it, a very creditable achievement under the circumstances. Valerie Bergere got some ginger into the performance as the Chorus Girl, and with Norris did some travesties on acting that went well. Knox Wilson played April Fool briskly, and under the most ordinary dramatic circumstances he would have made a hit. Alma Youlin in tights, at least modest in color, being drab, was ill at ease though beautiful, and did not sing her songs very well. They might have gone much better if she had. Mabel Barrison captivated as usual, so far as she had a chance, and did all that fell to her with characteristic cleverness and thoroughness. May De Sousa got a "reception" about every time she appeared and looked very sweet and pretty, but her song, "Cinderella," lacked melody and animation. Alice Dovey was a bright Reflection. George Fox good as the revengeful Sand Man, and Walter Stanton's Rooster was a remarkably natural, comic and successful pantomime. The Madcaps gave an acrobatic dancing diversion, such as they do in vaudeville, which aroused enthusiasm, and the operation of dolls with sticks through holes in the stage floor in Bonnie's song with the doll chorus was a hit. Other chorus effects were pleasing, especially the chicks and eggs, but the bridge of girls seemed awkward. The scenery was good, the chorus attractive. Ansel Cook, who painted the Nightmare Palace, produced a creditable imaginative setting. The cast included Fred Ray as King of Hearts, Juliet Wood as Rory Bory Alice, Ella Vern as the Barber Pole, Bert Young as the Weather Man, Tom Armstrong as the Telephone Man, John Mandel as Sky Rocket, and James A. Ross as Knockout Drops.

Lincoln Carter produced his new play, The Old Pard Mine, at his Criterion Theatre last week, and it was an immediate success. This appreciation was well deserved, being earned with an exceptionally good play and a thrilling mechanical effect, in which Carter has outdone Carter. I am inclined to agree with Mr. Carter's widely known general manager, Mr. Hogan, that this mechanical effect begins where the chariot race in Ben Hur leaves off. It is a race between a railroad train in a bit of wild Western country and an automobile. The perspective of the train running in the middle distance is perfect. Up a little, on the wild, barren plain from which volcanic rock are protruding, the engine and several cars run as natural as life, the driving rod vibrating rapidly. Down on the stage a large red automobile in motion with its own machinery, and occupied by two characters that hold the heart interest of the audience, flies, with jolt and bump, over the sandy road, and wins a race for wealth. The scenery for this climax is very carefully painted, and the operation of it and all the other details is very skillful. The audience is aroused to the last pitch of excitement, the scene is held several minutes, and Mr. Carter sits back and feeds his soul with pleasant thoughts. The race is preceded by two generally well constructed acts that seem to ring refreshingly true, and be especially valuable with sane sentiment after a round of musical comedy mixture. The plentiful heart interest, man to man, and man to woman, love at twenty and love at forty or fifty, is set forth by Mr. Carter with sense. Played with competence and sincerity, as it was last week, it has a fine effect. The humor is successful and wholesome, though it would hardly satisfy a dilettante.

Old Pard, William Bedford, beloved by his employes, hale, honest and fifty, owns most of the Old Pard mine, but pay dirt has just run out. Stock in the mine goes down and ruin is threatened. Colonel Hooker, a rival and enemy, schemes to get Bedford out, knowing a rich vein runs through the property. A fair and magnanimous widow seeks to help Bedford and succeeds in buying up his notes, by using nearly every cent of her own money. Bedford hears of it, and to raise money to prevent her from risking her all he orders a sale of all his stock in the mine, and sells the order to Hooker. Then he hears from his men that a rich deposit of ore has been struck, and his daughter volunteers to race to the place of sale with an order not to sell. Telephone and telegraph wires are found to be cut. She wins and stops the sale, and Bedford is a millionaire. Joseph Callahan as Bedford gave a complete, careful, strong, natural characterization, and Ed M. Kimball was similarly excellent as the Judge. Walter Fredericks was a good mine foreman, and Ogden Wight fitted into the part of Alf Hooker effectively. Mary Servoss was excellent as Alice, and Camille D'Arcy a good widow. Kathryn Marney was a pretty and pleasing Mabel Page. Fred Eckhart was good as Harry Bedford, and A. B. Lynds as Long Pete. The cast included John M. Sullivan as Winston Bedford, Henry Pemberton as Colonel Hooker, W. J. Cogswell as the Earl of Bedford, Harry Scott as the Half Breed, Clarkes Wells as the Chinaman. The new play did a large business, but will not be on again until Fall.

The season of old comic opera favorites at the People's opened Sunday week with a full house, and the attendance was fair Monday night. Fra Diavolo was the opening bill. Some of the music was very well sung, especially the sextette at the close of the second act, though Sylvaine Langlois as Diavolo, Raymond Stevens as Lorenzo, and Daisy Thorne as Zerlina did about all the singing. Mr. Sylvaine was vocally and dramatically excellent, and Miss Thorne revealed a charming voice and thorough familiarity with the part. William G. Stewart had a good make-up as Beppo, and played the part with much comedy success. Louis Newcomb was an acceptable Giacomo. Florence Guise was a handsome Lady Allcash, and delivered the part in a pleasing manner. Joseph Sullivan was Lord Allcash, and H. B. Jones was Mattie.

The Woggle Bug, by Frank Baum, had its first production at the Garrick Theatre Sunday night. There are eight scenes, lavish costuming and scenery. The musical score is by Frederick Chapin, and Frank Smithson has the staging of the play.

Gordon Priest, sister of Janet Priest, was in the city last week *en route* from Minneapolis to spend the Summer at the seashore in Maine. Miss Priest will be with one of the Carpenter companies next season.

Caroline V. Mason, the "Callie Mason" of The Land of Nod (Star Maiden), was married Tuesday night at the Auditorium annex to Oatley Barrett Cockrun, a young railroad official of Indianapolis. Mrs. Cockrun's parents live here.

Guy Steeley, author of The Forbidden Land, has completed a new comedy called The Catspaw. Mr. Steeley is spending the Summer at the greatest Summer resort in the country, Chicago.

Charles Bradley was in town *en route* East a few days ahead of The Red Feather company, which closed its season in St. Paul Saturday and came down over the Chicago, Milwaukee & St. Paul last Saturday night on its way to New York.

Grace Fields is a picture of grace and neat dancing as she leads in The Matinee Girl number of It Happened in Norland, and the appreciation of the number is growing so that an impossible number of encores is demanded at each performance. It is a rare combination of Victor Herbert and Julian Mitchell, and is unapproached in rhythm and happy union of music and movement of the chorus at least, by any musical number seen here for a long time.

Buster Brown continues to prosper at the Great Northern, with M. B. Raymond on hand and actively in charge.

Contrary to expectation last week, the La Salle will close for the Summer at the end of the engagement of The Isle of Spice Saturday, June 24. I understand the La Salle is to reopen in August with a new musical comedy. The Isle of Spice may go to Suburban Park, St. Louis, for several weeks. If not, its season will close here next Saturday. The Isle of Bong Bong, which was at Powers', closed there last Saturday and became the property of B. C. Whitney. The production was shipped to Detroit, where it is to open in the Fall.

Lincoln Carter will start the tour of The Eleventh Hour next season, August 16, at Rantoul, Ill., with Clyde Hess, Emelie Lessing, C. E. Morton, Frank Cotton, Ed. Morris, Lelia Summerville, and Bosanke and Radcliffe in the company; Jonhn Whitely, manager, and Jack Youngs ahead. The Fast Mail will open at Kenosha, Wis., Sept. 3, with Mr. and Mrs. Harry Adams, J. M. McCarthy, Clare Evans, and Melba Palmer in the company. The Flaming Arrow will open at Kansas City, Aug. 6, with Edward Allen, Wilbur Collins, Hod Weston, Helen Vaughn, Taylor Carrol, Minnie Carrol, and Indian band in the company; W. F. Jackson, manager, and J. A. Brehaney ahead. Her Only Sin, with Julia Gray, will include in the company F. D. Loomis, William Tyler, Robert Harlan and Mr. and Mrs. Harry O. Andrews; F. T. Wallace, manager, and Tom North, agent. Too Proud to Beg will open at Omaha, Aug. 13, with Fred. Eckhart, A. B. Lynds, Cal Spencer, Clarence Dull, Rice and Morris, Will N. Rogers and Mrs. Rogers, the Boylans, and J. A. Simons in the company; Fred. Kimball, manager, and John Bailey, agent. Heart of Chicago will open at Kenosha, Aug. 20, with Mayhood Lang, Charles Wells, Thomas Fitzgerald, Katheryn Marney, and Blanche Noyer in the company; Edward Manley, manager, and James Forbes ahead. Two Little Waifs will open at Blue Island, Aug. 20, with Forrest Zimmer, Otto Ingholstad, Tempest and Sunshine, and Mrs. Farnhum.

A new scenic and nautical melodrama by Lincoln Carter, entitled The Eye Witness, will be produced in Chicago Aug. 13 and begin its tour then. St. George Hussey and Charles Lorraine have been engaged for the company. C. A. Sellon will be manager and S. W. Pascoe, agent.

William Morris will be in the Mrs. Temple's Telegram company at Powers' next week, also Grace Kimball, Adelaide Keim, Harry Conor, Frank Worthing, George Parker, Eddie Fowler, Carrie Hastings, and Antoinette Perry.

Young women of the It Happened in Nordland company at the Grand caught the baseball fever when men of the company defeated the lofty Johnny Joneses and sent out a general challenge, which was accepted by young women of the Little Johnny Jones company at the Illinois, and a game is announced for June 26 at the American League grounds. The names of the Nordland nine as published are Marian Whitney, pitcher; Pauline Frederick, catcher; Grace Field, short stop; Indianola Arnold, first base; May Naudain, second base; Bertha Knighoff, third base; Mary Welsh, left field; Gertrude Grant, centre field; Mattie Chapin, right field.

P. S. Maddox, of Little Johnny Jones, who was palpably hit by the unexpected defeat of the Johnny Joneses by the Nordlander ball nine a week ago last Thursday, cheerfully reported Saturday that the Johnny Joneses walloped the Hamlin-Mitchell experts so badly last Thursday that they didn't have to play the last half of the ninth. Score, ten to five. There was much betting, but nothing compared with the plunge Ethel Levy made when she laid six pairs of silk stockings, six pairs of gloves and one dozen lace handkerchiefs against a similar fortune wagered by Pauline Frederick. The result of the game makes the record a game each, and a rubber will be played amidst intense interest, especially on the part of the department stores, if Ethel Levy's betting fever continues to burn. The opposing nines go out grandly in tally-hos.

George Cohan, it has been said here, wrote Forty-five Minutes from Broadway for Fay Templeton in two months.

It seems that we are to see Florence Bindley before the holidays in a new musical comedy, Belle of the West.

Thomas Q. Seabrooke was seen on the Rialto recently near the Grand Opera House.

OTIS L. COLBURN.

## BOSTON.

### As You Like It at Castle Square—Jack and the Beanstalk—Other Revivals—Notes.

*(Special to The Mirror.)*

BOSTON, June 19.

Foremost among the changes of bill among the few houses left open in Boston is the production of As You Like It at the Castle Square. A Shakespearean play is a bit heavy for a Summer attraction, but that made no difference to-night, for the house was packed in honor of Mary Hall, who made her return after an absence of two seasons from the stage, where she has always been one of the greatest favorites. There was a continuation of the enthusiasm, which was demonstrated so vociferously when the Summer season opened a week ago, and there was an abundance of applause for all. Miss Hall played Rosalind, and played it with delightful charm and expressiveness, fully equaling the Shakespearean successes which she had made with Sothern and Marlowe earlier in the year. The entire company was seen to advantage, and the Summer season starts off with every omen of success.

Another thoroughly interesting production was made at the Empire, and the comedians and singers who were so well liked in The Belle of New York appeared to even greater advantage in Jack and the Beanstalk. A special engagement for this revival was that of Ross Snow, who appeared in his original character of the Fairy Queen with all his old time drollery. Edith Yerrington has better opportunities than in the first production, and plays Jack as vivaciously as she did at another house two or three years ago. The policy of the Summer season under the direction of Adolphe Mayer is to be for fortnightly changes of bill.

The Earl and the Girl has now reached its sixth week at the Boston, and business continues excellent with every indication of a continuance, since popular prices have now gone into effect for the Summer season. One change of cast presents Frederick A. Bishop in place of Ed Clarke, and the domino dancers introduce a Parisian novelty new to the Boston stage.

This is the final week of the engagement of The Prince of Pilsen at the Tremont, and the performance to-night was made a Dorchester night with special verses interpolated by Jess Dandy in honor of the celebration. This is the fourth engagement that The Prince of Pilsen has played at this house in the last three seasons, and the popularity of the work is as great as ever.

Who Owns the Baby gives the members of the stock company at the Bowdoin Square a chance to appear in a laugh maker. As this is a comedy the chief opportunities fall upon the lighter members of the organization, and T. F. Thomas, who was already a firm favorite, and Butler Haviland are seen to special advantage.

Many congratulations have been extended to Pauline Huntley, of The Prince of Pilsen, whose marriage to Winfred Young, of Girls Will Be Girls, has just been announced. There will be another marriage in the company, for Ida Stanhope is to become the bride of Frank Randall, of the Empire Stock company.

Isobel Hall, the niece of Captain Lawrence Cain, one of the most popular police officials in Boston, is in town on a visit to her relatives. She has been with Winsome Winnie all this season, but expects to sail for Europe in the course of a short time, returning in the early Autumn.

The latest engagements for The Pearl and the Pumpkin at the Colonial are Carol McComas, Edwin Stevens, Harry Macdonough, and George Richards.

R. H. Allen, owner of the Empire and the Castle Square, has been in New York nearly all of the past week.

One of the dramatic editors in Boston is now printing some of the specials which were sent to him in the season and not used. The only difference is that he leaves out the name, which would have made them of value to the press agent who sent them.

Ben My Chree, by the late Wilson Barrett, has been placed in rehearsal by the Summer Stock company at the Castle Square.

Campbell Gollan and Mrs. Gollan have sailed for Europe and will spend a good part of the Summer at his former home in Aberdeen.

Marion Shirley, who will spend the greater part of the Summer with her brother in Saugus, has been engaged to play Laura Burt's old character in In Old Kentucky.

Lillian Kemble has been re-engaged as leading woman at the Castle Square for the regular season, opening in September.

The will of the late Charles H. Pattee, the lawyer, was not offered for probate last week, as the appearance of counsel on the part of the disinherited nephew, who married Leonora Bradley, deferred the matter until a hearing could be given on the subject. The date will be announced later.

While the workmen were engaged last week in lifting from the woods the great boulder which had been selected to mark the grave of Joseph Jefferson in the cemetery at Sandwich, the rock split in two and was ruined. The accident necessitated a big search for a similar boulder. The first one chosen had been often admired by Mr. Jefferson when he was alive.

JAY BENTON.

## CINCINNATI.

### Chester Park Opera Opens—Ben Greet's Company at the University.

*(Special to The Mirror.)*

CINCINNATI, June 19.

The Chester Park Opera company opened its season last night with a fine performance of The Belle of New York, which pleased and delighted an audience that completely filled the cozy little Summer theatre at the park. Both principals and chorus showed the results of long and careful rehearsing, and an altogether auspicious opening may be chronicled. The Mocking Bird follows.

Ellery's band is now in its last week at the Zoo, where it has made a splendid impression. Duss follows June 25.

An adjourned meeting of the managers of the Empire circuit was held at People's Theatre June 16 and 17, at which nearly all of the theatres in that circuit were represented and plans for the ensuing season fully completed.

One of the notable events of the season will be the appearance of Ben Greet's company on the campus of the University of Cincinnati for four Shakespearean performances 23-24. The bills will be The Two Gentlemen of Verona, Twelfth Night, As You Like It, and The Midsummer Night's Dream.

It was announced here this week that Carrie Reynolds, soubrette of the Chester Park Opera company, is to take Edna May's place in The School Girl when it goes on tour in the Fall under the management of Ray Comstock.

Capitalists are said to be interested in a new theatre projected for Walnut Hills, for which a site near Peebles' Corner has been chosen.

H. A. SUTTON.

## ST. LOUIS.

### Summer Gardens' Harvest—Fine Music and Bills—Notes.

*(Special to The Mirror.)*

ST. LOUIS, June 19.

Weather, a high-strung comedy-drama in one act and several warm interludes, has the centre of the stage in St. Louis now, and is apparently booked for a long engagement. If people will stay in St. Louis after June 1 they must expect to patronize this show whether they want to or not. Every weather man we've ever had these forty years or more, wheresoe'er he hails from, has fallen down in his June predictions, and Colonel Bowie, who holds the anemometer fort on the top of the Chemical Building, is no exception to the rule. He was all right before June 1. Since then the prediction daily has been "thunder showers, cooler," and for legalized pervarication, in that this forecast has been a regular killer of hope, Bowie is entitled to the objurgations now daily heaped upon him.

But it's all right for the Summer gardens; people have to go to them after nightfall in self-defense. How the stage folk stand it in their dressing rooms, grease paint, etc., no one but themselves know. Out at the Tyrolean Alps, on the World's Fair grounds, the coolest spot in town has been discovered. They've got an electric fountain that throws chilled water fifty feet in the air. The columns are colored as though they came from a soda apparatus, and when John Lund plays "It Happened in Nordland" the terrors of the day amid the brick walls of down-town are forgotten "for the nonce." Lund is doing much toward giving the general public a notion as to what constitutes open-air music "as contradistinguished" from the brass band article. His programmes are light, not frothy; "easy," not stupid. Then again, he always calls good vocal talent to his aid. Just now Harold Gordon, the best local tenor of the younger school, is in evidence, and he sings finely with the full orchestra. When Lund relinquishes the bâton to Herr Friederich Fischer, his assistant conductor, we have another style of direction as well as tone, and the evenings pass all too swiftly in the big, handsome place that was the glory and the grandeur of the Fair. The Arion Quartet, W. C. Wood, A. S. Koeppe, C. H. Page, and G. A. Smith, St. Louis young men, have done excellent work filling out the intervals between the orchestra numbers. Lund has resuscitated the Amaryllis Gavotte (Louis XIII.) that the late Theodore Thomas had on his matinee programmes forty years ago, and the very old men in the audience take most kindly to it. If we have no better appreciation of the place of orchestral music in the general tonal scheme of things, after Lund gets through at the Alps, than is now the case it will be our fault, not Lund's.

Colonel John D. Hopkins, of Forest Park Highlands, honest, old, flat-footed John, is doing his share this trip. He did very well last year with the Fair right under his kindly eyes, making an even break, but this year he's "in the money" at every performance. Madame Slapoffski, the fair Russian, sang at the Highlands all last week, and proved that if the men of Russia can't fight either on sea or land, their women can sing all right in St. Louis Summer gardens. Her act has been pronounced gratifyingly popular by careful authority. Of fine stage presence and trained poise, the madame leaves little to be desired, and M. Slapoffski, her husband, always takes the little white stick from Professor Guido Vogel when the accompaniments to madame's songs have to be given by the trained instrumentalists at the big place on the hill. Staley and Bierbeck, the marvelous transformationists, begin in a parlor, switch into a grim smithy and back again, eliciting dulcet sounds from anvil, forge and bellows. They went "hammer and tongs" at their allotted task of self-evident harmony, and pleased, with no end of pleasing, all last week. Now Paul Conchas, the German wonder, the man who juggles almost a train of the Kaiser's artillery, including thirteen-inch shells, caissons, limbers, field pieces and the like, having a whole army equipment in the air, as it were, holds the centre of the Highlands stage. The man is a wonder, and how the Kaiser can spare him, or his shooting outfit, now that war with France is rumored once again, is hard to understand. Kelley and Violette, James J. Morton, Snyder and Buckley, the pretty Doherty Sisters, and Fred Lambert are also in the offering. Sunday's attendance was the largest of the season, and the biograph pictures, many of them woven about local things, are a final delight at the night shows. Mrs. Howard, the best lady press agent that ever happened, has succeeded in getting all the larger public schools to hold their annual picnics at the Highlands this season, with great credit to her acumen and profits to her employers. The biggest similar thing now in prospect is, as already indicated in these dispatches, the coming of Hon. William Jennings Bryan to St. Louis and to the Alps, under the auspices of the Franco-American Society, July 20. Colonel Bryan, for various reasons, is continuously in the public eye out this way, and what he shall have to say about liberty, the rights of man and other academic abstractions on one of the anniversary celebrations of the fall of the Bastile, may at the advertised juncture come to be quite out of the ordinary.

The changes actual and impending at Delmar Garden have already seen print in this column. It remains to report that the bill is steadily improving, and receiving patronage without so much visible effort as formerly. The competition aroused by the reopening of the Alps does not effect the Delmar. This big place has a clientage all its own, and Summer opera of the brand presented by Manager Norton and his people is always acceptable locally, no matter what else is offered. Gus Weinburg, the comedian, easily gets the allotted number of laughs night after night. The orchestra and chorus do their share effectively. The stage, under Charles H. Jones' direction, looks all right, and there is all the needed snap and ginger (especially on Sundays, because under "the lid" ginger ale is a soft drink. Local papers please copy). A matter regarding the Delmar attractions that is receiving much praise is the beauty of the female choral contingent. I saw Charlie Jones at rehearsal the other day, where he still wears his plug hat at the back of his head when he works, and can easily account for the sprightliness of the young women. He don't give them time to chew gum. Some day I hope to be able to take a lot of stage-struck girls to rehearsal at Delmar, some right warm Tuesday afternoon, and if that doesn't disillusionize them the sodas will be on the undersigned. King Dodo is now on, and the right to claim a success for it by the Delmar people cannot be disputed. Edward Clarke, a real singer, who succeeds Atherton Furlong, started in all right. Gus Weinburg has his own brand of humor on tap, and the fun that Raymond Hitchcock got out of the part was no better than that with which our own comedian now regales his willing listeners. King Dodo was always liked here during its many visits in the regular season, and will do more than its share of business all week. The organization has lost nothing of its feminine wealth, which from the first always more than counterbalanced any individual defect among the male singers and entertainers. With the recent changes the Delmar brand of Summer opera compares more than favorably with the offerings of many former seasons.

Muldoon's Picnic, funny, if old, and welcome because of old associations, is the Willis Stock company's latest essay at Suburban Park. The company has done well, business increasing from week to week. In the previous offering, Show Folks, all the fun-making capacity of the company was well distributed, and Muldoon's Picnic

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will move over the boards a good deal easier. In common with other open-air attractions, the Suburban is getting the advantage of the hot nights, the high altitude of this north end resort luring many heat-worn night-wanderers into its refreshing domains. For the week of June 25 Melbourne McDowell and his company, in a series of Sardou plays, are announced. This is a most ambitious venture on the part of the management, and the experiment is being interestedly anticipated. McDowell has not been out here for some time except in vaudeville, and a Sardou revival, it is thought, will not be too big a thing for this part of the country, where a little of everything in the theatrical line is needed to conduct and finish the campaign against the weather in a way that will leave nothing to chance.

The Washburn Stock company have completed their trial of My Wife's First Husband, and they did well with it. George Fawcett's well-known piece has many points of public contact, and with such approved entertainers as Helen Lackaye, Harry Burkhart, Charles Seay, Wilson Forbes and others, the Summer success of the piece was assured. The Three Hats, by Arthur Shirley, went on last night. Without much trouble the company found their way into the new characters, and two big audiences enjoyed the presentation. Manager Washburn is laying plans for a big Fouth of July celebration that will extend all along the Clayton Road and well into the Heights on that day.

Out, or, rather, down, at Mannion's a little playlet, the Counsel for the Defense, has been holding the exposed boards of the South End resort all last week. Presented by Mr. and Mrs. Robyn, the bill further embellished by the acts of Ferguson and Passmore and Murray Hill, the Mannion's menu was all right. The present offering is the Marco Twins, Wahland and Tekla, Tom Ripley, Sawtelle and Sears, and Le Dent, the juggler. Business is good, especially on Sundays, when half the Boys in Blue from Jefferson Barracks come up and lend an air of suppressed gayety to the place while the lid is on. The lid goes off at midnight, whereupon the *tempo* of the exhilaration is accelerated.

Oliver Lake, assistant treasurer of the Century Theatre, is again treasurer of Delmar Garden this year, and Burt Young, treasurer of Forest Park Highlands, is again in his accustomed place after doing his Winter stunt under Colonel Hopkins at Memphis, Tenn. Both are fine young men, to whose parts of speech no exception can be taken. Not a little of their deserved popularity springs from their discerning treatment of newspaper men, who, here as elsewhere, are, "the abstract and brief chroniclers of the time," and should have the best there's in the house at all times.

John Woltjen, well known nere among the fraternity and later of Woodland, is in the city visiting friends and needing to care for no enemies.

"Is it warm enough for us in St. Louis?"
"Yes, thank you." J. A. NORTON.

## WASHINGTON.

### Summer Stocks Delight—Open Air Shakespeare—Notes.

(*Special to The Mirror.*)

WASHINGTON, June 19.

The strong popularity of the Columbia Theatre Stock company and the plays presented is attested by the very large audiences that are nightly in attendance. The sixth successful week of the season is ushered in to-night by a capital performance of the rollicking English farce, Betsy, by F. le Burnaud, in which the talented little ingenue, Louise Galloway, in the name part, has a splendid opportunity for the display of her uniquely original talents. Guy Standing is again meeting with favor in a comedy role of importance, and Charlotte Walker, who is a strong favorite, appears to decided advantage. Jeffreys Lewis, Ina Hammer, Dorothy Hammack, May Hennessey, Fuller Mellish, John Dean, George Gaston, Malcolm Duncan, and Philip Sheffield in congenial parts, acquit themselves with decided credit.

The Sylvan Players season of three matinee and night performances of As You Like It, The Merchant of Venice, and Twelfth Night, for the benefit of the Junior Republic, was so thoroughly appreciated in their artistic presentations and drew so largely that the engagement was extended during the week, and twelve performances were given. The weather was just suited for open-air productions, as it was ideal. The success attending these delightful presentations of Shakespeare's comedies, by a company that is most praiseworthy in every way, has induced the management to continue the engagement during the current week, giving six nights and two matinee performances. Twelfth Night commences the second week.

Mrs. Charles E. Lewis, wife of the Washington correspondent of the New York *Clipper*, mother of Mrs. David I. Towers, and the late talented actress, Annie Lewis, died suddenly June 10 at Atlantic City, N. J., of heart failure. The remains were brought to Washington, where the funeral occurred June 13. The interment was in Glen Wood Cemetery.

Work on the remodeling of the interior of the National Theatre is progressing most favorably under Architect McElfatrick's direction. The changes will be numerous and will be of such a character that will add to the widespread popularity this leading Washington amusement place has always maintained.

Percy F. Leach, after a successful season with the Fred. G. Berger Liberty Belles, has returned to his home here for the Summer. Mr. Leach has signed for next season with Frank Deshon for the light comedy role in The Office Boy under Nixon and Zimmerman's management.

The Washington Lodge of Elks enjoyed one of the largest of their yearly excursions to the popular Potomac River resort, River View, on Thursday, when an extra boat was called into commission to accommodate the Elks enthusiasts. At the Buffalo convention, in July, the full strength will be in attendance.

For the benefit of the Parish Hall Building Fund of St. Paul's Episcopal Church the pupils of the Katie V. Wilson Vocal College will again repeat their successful production of Gilbert and Sullivan's Mikado, at the Lafayette Square Opera House, June 23. JOHN T. WARDE.

## BALTIMORE.

### Attractive Bills at the Park—Hot Weather Menus.

(*Special to The Mirror.*)

BALTIMORE, June 19.

An interesting bill is presented at the Electric Park this week, headed by the De Koe Trio of European equilibrists. Wynne Winslow, a lyric soprano, in a novelty singing act; Joe Belmont, the human bird, whistler; Bury and Bury, musical specialists, and Hendrix and Prescott, singers and dancers, close the list of attractions.

Phillipini and his band remain and give their regular concerts.

The week of July 3 there will be a spectacular production of Mount Pelee.

New acts are provided for the circus at River View Park, which joined the Royal Artillery Band, under the direction of Signor Tasca, draws big crowds.

During the past week the resorts have done big business, which is due to the rise in the temperature to the hundred point and the added interest in the attractions. HAROLD RUTLEDGE.

## PHILADELPHIA.

### Hot Weather Discouraging Runs—Grand Opera Dates Announced—Notes.

(*Special to The Mirror.*)

PHILADELPHIA, June 19.

The hot weather has settled the fate of contemplated runs for the Summer season. This week four theatres are still open, but by the Fourth of July Keith's New Theatre (which never closes) will be the only indoor attraction.

The Casino, with Coming Thro' the Rye, and the Trocadero Theatre closed their seasons June 17.

Simple Simon Simple, at the Park Theatre, is doing wonderfully well considering the weather. The fiftieth performance occurs to-morrow evening, and the closing is soon to follow.

Forepaugh's Theatre Stock company appears this week in Gretna Green, a breezy drama by Grace Livingston Furniss, handsomely staged and well rendered by the Summer stock organization. Mam'selle June 26.

The Metropolitan Opera company at the Academy of Music for next season give fourteen performances the following dates: December 5, 12, 19, 26, 28, matinee; January 2, 9, 16, 23, 30, February 6, 13, 20, March 1, matinee.

George A. Wegefarth, manager and lessee of the Grand Opera House, after a severe operation at the Episcopal Hospital in this city, is slowly recovering and will shortly remove to his Summer home at Darby, in the suburbs.

The numerous parks all open with unchanged musical attractions.

The majority of our theatrical managers are away from the city, and this town is very dull on amusement items. S. FERNBERGER.

## PITTSBURGH.

### All Houses Closed Except the Nixon—Light Opera There—Parks Open.

(*Special to The Mirror.*)

PITTSBURGH, June 19.

The Bijou closed its regular season last Saturday night, which was the last house to close, and now the parks offer the only amusements except the Nixon, where a brief season of light musical attractions began last week.

When Johnny Comes Marching Home was the first offering at the Nixon, where the attendance was only very fair. The people hereabouts are not seeking indoor amusements this hot weather, and the parks are, therefore, attracting them. The Nixon will offer the same production this week, and announces The Mikado to follow.

Manager R. M. Gulick, of the Bijou, returned home last Tuesday morning from New York by train, having gone to that city in his new automobile the preceding week. His wife and sister-in-law, who accompanied him East, returned in the automobile, and Mr. Gulick met them at Altoona, Pa., yesterday, to come home with them. ALBERT S. L. HEWES.

## AMATEUR NOTES.

Radcliffe girls and Harvard men will appear in a five-act play this week, when Elizabeth Cary Agassiz House is opened. Agassiz House was a gift to the students of Radcliffe College from the friends of Mrs. Agassiz on her eightieth birthday, Dec. 5, 1902. With the three performances of Marlowe, by Josephine Preston Peabody, a Radcliffe graduate, on Monday and Tuesday evenings and Tuesday afternoon, in its little theatre, the house will be thrown open to the students for the first time. The production, which is regarded somewhat in the light of a test of the acting qualities of the tragedy, is under the auspices of President Eliot and the Council of Radcliffe College. Both E. H. Sothern and Richard Mansfield are said to have considered the question of producing the play, and several theatrical managers are expected to attend the performance.

The Smith College senior class gave an excellent performance of As You Like It, June 16, at Northampton, Mass. Alfred Young had charge of the production and the rehearsals, and the results are greatly to his credit. Thirty girls presented themselves this year for examination for the part of Rosalind, and fifty for the part of Orlando. The girl who is fortunate enough to be chosen for the leading part usually stands high in her studies and in social qualities, and her selection assures her great popularity among her classmates. The finest scene came at the close of the play, when the foresters and pages came together in a beautiful dell in the Forest of Arden. A brook was seen trickling over the roses and ferns in the recess of the dell, which gave a fine forestlike appearance to the scene. The cast:

| | |
|---|---|
| Duke | Katherine De La Vergne |
| Frederick | Edith Chapin |
| Jaques | Alice Evans |
| Oliver | Elizabeth Morrison Moulton |
| Orlando | Katherine Cole Noyes |
| Jacques | Linda Harding |
| Le Beau | Ella Kellogg Burnham |
| Touchstone | Mary Paddock Clark |
| Corin | Marion Williard Woodbury |
| Silvius | Elsa Sarah Mayer |
| Charles | Jean Baird Pond |
| Adam | Hannah Louise Billings |
| William | Marion Elizabeth Rumsey |
| First Lord | Mary Alice Perry |
| Amiens | Mary Lois Hollister |
| Hymen | Bessie Whitney Ripley |
| Rosalind | Alma Christy Bradley |
| Celia | Elizabeth Theodora Babcock |
| Phebe | Beatrice Congdon Springer |
| Audrey | Alice Wilder Day |

## PLANS OF MANAGERS.

D. L. Williamson, manager of the Opera House at Cairo, Ill., has completed arrangements to star Carol Arden in Polly Primrose the coming season. The tour will open in Chicago Aug. 15, and proceed to the Pacific Coast.

Charles E. Dixon, of Clinton, Ia., will spend the Summer months in New York city, arranging the bookings of the Clinton Theatre. Mr. Dixon has taken office rooms in the New Amsterdam Theatre Building, and will book his theatre independently.

The Royal Chef, managed by the Shuberts, will be the first attraction of the better class to go on the road next season. Its tour is to begin on Monday, Aug. 7, at Wilmington, Del. The company will be the same seen in the piece last season.

Between Eleanora Duse and the Henry Russell Grand Opera company, the Shuberts have been able to present quite a remarkable series of performances in their new London house, the Waldorf. During the second week of the season no fewer than ten plays, dramatic and musical, were given matinee and evening interpretations. Duse appeared in Hedda Gabler, Magda, The Second Mrs. Tanqueray, and Camille, while Bonci, Alice Nielsen and the opera company sang L'Amico Fritz, La Traviata, Don Pasquale, Cavalleria Rusticana, Maestro di Cappella, and La Sonnambula. The Italian actress is not scheduled to come to America next season, but Mr. Russell's organization is booked for an extended tour to begin in October at the Lyric Theatre, New York.

George Cosgrove, a London theatrical manager, arrived June 13 on his way home from Australia.

Oscar Dane is rehearsing his company in Los Angeles, Cal., for his annual tour of The Golden Past (his latest play) and his new version of Dr. Jekyll and Mr. Hyde. Mr. Dane's acting and plays are rapidly placing him in the front rank of actor-authors.

Edward Waldmann, during his engagement at the Windsor Theatre, June 26, will appear in Faust, The Merchant of Venice, and Dr. Jekyll and Mr. Hyde, with a specially selected company.

James A. Young has been engaged to play Bassanio in The Merchant of Venice; also Eliza Purcell, Charles James, Helen Chonteau, Monica Lee, George Le Guerre, Arthur Row, Elizabeth Hoffman, Albert Veazie, Charles Kingley, and Josephine Shepard.

William F. Connor, for a long time a member of the Liebler firm, will be associated with Lee Shubert in the Bernhardt tour, and have the personal direction of it. Madame Bernhardt will open in New York City the first week in November. Her American engagement will include New York and a Southern tour, after which she will go to Mexico and Havana.

The opera house at Spencer, Mass., is to have its stage enlarged, new scenery and fire proof curtain put in, and several changes made to comply with the law. The house will be ready by Oct. 17.

## MRS. FISKE AND THE TRUST.

### Pertinent Editoral Comment from Various Newspapers Here and There.

#### A Battle for Playgoers' Rights.

*San Francisco Bulletin.*

Did civilization ever behold a more pitiable spectacle than that of the Theatrical Trust dictating to the playgoing public? Only free America can boast of such a depth of degradation. Mrs. Fiske is the greatest actress in all these United States—no one denies that—but she refuses to become thrall of the Trust, and, lo! the theatres of nearly every city in the land are closed against her. Only a few nights ago she sought to play in Salt Lake. The padlock of the Trust was upon the doors of idle playhouses, and although the people of Utah's capital were eager to see her and pay homage to her genius, an impudent power said "No," and they were denied a dramatic treat on which they had been counting. In her fight for the freedom of the stage and the freedom of the playgoer Mrs. Fiske stands almost alone. She has seen others of her profession, such as Richard Mansfield, strengthen her hand for a moment and then weakly surrender, but she has not despaired. She does not ask for quarter. When the Trust barred her from the Salt Lake theatres she told the people of that city of the indignity that had been put upon them. She told them many truths. "The Trust," she said, "cares nothing for artistic merit. Its view of artistic merit is eclipsed by the shadow of the dollar." Therein she voiced the plaint of the player who hopes for better things. She told of the petty methods of the Trust, how it plots to ruin independent stars, paralleling dates and buying up managers until lack of money forces the rebel into line. She gave a long list of cities wholly controlled by the Trust, a roll of dishonor that includes Washington, Cincinnati, Toledo, Cleveland, Detroit, Buffalo, St. Paul, New Orleans, Kansas City, Omaha, Denver, and half a dozen other places of profit to theatrical folk. In not one of the cities named can Mrs. Fiske obtain a house to play in. The Trust magnates admit that she is a great actress. They do not deny that their patrons would give her enthusiastic welcome, but they would drive her from the stage for fear that her example might inspire others to resistance and check the flood of unearned dollars. California is in the grip of the Trust. Thanks to the manager of the Majestic, Mrs. Fiske may play in San Francisco. She comes here next Monday night, but other Californian cities will not see her. How long will the infamy continue before the American public awakes? Must a great cause rest on the shoulders of one brave woman? She has done more than her share. It is time that the public came to her rescue. San Francisco should lend her a hand, not alone by patronage—that is a secondary matter and already assured—but by protesting against the methods of the Trust. Already the people here have shown signs of an awakening. They have refused to patronize unworthy and overrated attractions that the Trust has sent to the Columbia. If Mrs. Fiske will only repeat her Salt Lake lecture in this city a great light may break upon them. It is to be hoped that she will make the effort. The freebooters of the stage are finding their match in a woman. She is holding them at bay, but it is the public that must put them to rout. Think of the stand taken by the Trust? Was there ever more brazen effrontery? A little group of greedy little men tell the lovers of dramatic art what they shall see and what they shall not see. Truly, a litter of pigs defiles the temple of Thespis.

#### The Public Must Act.

*Charleston, S. C., News and Courier.*

Mrs. Fiske may easily be accounted one of the greatest women of her theatrical generation. There is no artist of her sex who takes precedence over her in America. She has won not only the admiration, but the complete professional confidence of the public; and consequently any cause of hers is always assured of a respectful hearing. When she appeals to the American people, therefore, to join her in the fight which she has long maintained against the so-called Theatrical Trust, more consideration will be given to her words than would be accorded those of any other woman who is now upon the stage in this country. The popularity and artistic worth of Mrs. Fiske are so great that her assurance that she is being denied an audience by "the Syndicate" in many cities and sections of the country will convince most persons that an injustice is being done which should not go entirely unrebuked. That the public will some day have to mediate between the Trust and the profession no one doubts. As matters now stand the Syndicate's power is well nigh absolute, but there is not an actor who will not tell you in private that the professional abuses practiced by it are too numerous to be catalogued. A few of the bolder spirits of the stage, among whom, it may be remarked, are most of the really great artists of the day, are already in open revolt against Theatrical Trust rule. But the sway of the managers is yet so complete that little or no effective headway has been made against it. But the feeling of unrest has now crossed the footlights; it has extended from the stage to the pit and the boxes; and once the people who pay their money at the box-office realize that they have no choice as to what they shall see and hear for it, there will come a day of reckoning which will straighten out the crooked places with a suddenness that will prove staggering. Mrs. Fiske is an educator as well as an artist. The American people believe in her and want to hear and see her.

#### The Ultimate of Trust Methods.

*Denver Daily News.*

In Salt Lake City Mrs. Fiske, barred from the theatres, apeared in a hall and addressed her public—the nation. Fighting from the rostrum was new to the great actress. But her appeal rang true as steel. She is one of the few who must fight alone. These are the "William Lloyd Garrisons" of this struggle who will find the public with them before long. Carried to its logical conclusion, the work of the Theatrical Trust means the total annihilation of stage freedom. It means that if a Mansfield should fail to accept Trust terms the public would be barred from seeing him. It means that Sir Henry Irving could not cross the big pond and play in an American house until the Trust had settled the money question satisfactorily to itself. It means that under given circumstances we could not hear Bernhardt, Terry, Sorma, Duse, Coquelin. If the terms are not satisfactory to the actor Achilles can skulk in his tent if he will, and the public can go to a hotter place as far as the Trust cares. The Trust is in the business of destroying competition, of getting all it can out of the public, keeping its hands on its actors and its money bags, and saying finally: "Well, what are you going to do about it?"

Here's what we are going to do: The theatre must be declared a public utility. Its doors must be open to the best stars, whether they are in or out of the Trust. It is utterly impossible for any Syndicate to furnish consecutive amusements for all the theatres of the country, and the willful closing of such a public utility, though it can be opened on its usual terms with a nontrust company, should be denominated a crime. The theatre is licensed, is it not? One of the punishments might be the revocation of its permit to do business—its way.

#### On the Down Grade.

*Spokane, Wash., Review.*

The affairs of the Theatrical Syndicate have been aired much of late through the lawsuit between Klaw and Erlanger, the Syndicate booking establishment, and David Belasco; through Mrs. Fiske's stubborn attempt to present a high class of dramatic art in the face of Syndicate opposition, and by reason of the effort of the Syndicate to exclude from its many houses Mr. Metcalfe, who saw fit to criticise both productions and the commercial spirit that he alleged was behind them. The people of the West are in a position to judge of the Syndicate's operations only in so far as they have been able to witness Syndicate productions. They know that they have seen some good things and many poor things; they know that Mrs. Fiske, one of the most eminent artists in her profession, can appear in only a few Western cities because she will not yield to the Syndicate's demands, and they naturally conclude that something must be wrong if they cannot have the best that is going, provided they are willing to pay the highest prices for the best talent, that is more than willing to come. The Syndicate claims that, while it works on a commercial basis, it gives the people what they want; but the general decline in the theatrical business indicates that the people are not getting what they want, else business would be increasing rather than diminishing. As a matter of fact, the Syndicate has been giving the people what it has seen fit to give them, and the people have had little or nothing to say about it. The result is that a gradual stagnation, or dry rot, has set in, which has meant decaying business for the Syndicate and indifference on the part of theatregoing people.

#### Against Liberty.

*Chicago Inter-Ocean.*

Mrs. Fiske, on her way to California with her company, found both the theatres of Salt Lake City closed against her by the influence of the Theatrical Trust. So she did all she could do under the circumstances. She appeared in a hall and appealed to the people of Salt Lake City for her cause. In her discourse Mrs. Fiske expressed the opinion that the patrons of the stage have the right to demand that the theatres of their communities shall be open to every worthy actor whose performances they desire to see, and called attention to the fact that it is quite within the power of theatregoers to compel the service they wish. Without consideration of the merits of the commercial controversy between the Theatre Trust and its opponents—for they are purely commercial—it must be admitted by fair-minded people that Mrs. Fiske is right, and that Salt Lake City ought to be able to get from its theatre managers what its people desire to see and are willing to pay for. Fair-minded men cannot but feel that commercial warfare goes too far when it uses its power to deny to genius the hearing which every city of civilized people naturally wishes to give it. Mrs. Fiske is unquestionably the foremost of English-speaking actresses. Like Madame Duse and Madame Bernhardt, she stands in a class by herself. Her genius entitles her to a hearing, and entitles whatever community she may visit to an opportunity to hear her. There are cases in which the warfares of private business should make truce for the public welfare, and this evidently is one of them.

#### The Worst of the Trusts.

*Brooklyn Eagle.*

Mrs. Fiske has appeared in Salt Lake City, but not in a play. The best she could do was to appear in a church and address an audience on the subject of the Theatrical Syndicate—a handful of men who will not allow her to act in Salt Lake City, or any other city if they can help it, and who are helped to help it by the indifference of the American people. Yet it is an unmanly, pitiful thing for a Syndicate to do: thus to bar a distinguished artist from earning her living because she will not be bullied into sharing her profits with these strangers. It is so unmanly, so pitiful, that if the American people ever really understand it the result cannot be favorable to the Syndicate.

#### Playgoers Suffer.

*Lawrence, Mass., Evening Tribune.*

The Theatrical Trust succeeded in closing every theatre in Salt Lake City to Mrs. Fiske. Mrs. Fiske, in all probability, is not nearly so disappointed as the intelligent playgoers of that city, who are likely to remember this for the Trust.

## MUSIC NOTES.

Ysaye, the Belgian violinist, sailed on "La Savoie" last Thursday. He visited nearly every city of importance in the United States, giving over a hundred concerts, and is reported to have taken with him $100,000 as his share of the profits.

George Henschel and Madame Gerster have been engaged for the vocal department of the new Institute of Musical Art.

Francis Rogers, the New York baritone, is giving recitals in London with pronounced success.

The Music Teachers' National Association is in annual convention in the city this week at Columbia University. A notable programme has been prepared. There will also be a reception Wednesday at the residence of N. Coe Stewart, Fort Washington Park, and a lecture at the Metropolitan Museum by Fannie Morris on the Crosby Brown collection of musical instruments.

The Sousa concerts at the Hippodrome have caught the popular fancy. A large audience attended last Sunday evening and applauded every number roundly. Estelle Liebling, soprano, and Herbert L. Clarke, cornetist, were the soloists.

The Kilties' Band of Canada have just closed a successful tour of England, Ireland, Scotland, and Wales, where they have spent the past nine months. The Kilties have had the honor of being twice commanded before King Edward VII. The band landed in Montreal on June 18, and will make a short tour of Canada before going to their headquarters at Belleville, Canada, where they will take a well earned rest of three weeks before starting on their transcontinental tour of America, which will open in Cincinnati, July 30. T. P. J. Power, their manager, says this has been their longest tour, and perhaps the longest band tour on record. The Kilties opened the tour in Buffalo, May 28, 1904, and will close in Belleville, Canada, on July 2, 1905, making thirteen months without a break.

The Richard Henry Warren Summer night orchestral concerts opened St. Nicholas Garden most attractively last Thursday evening under the management of London G. Charlton. St. Nicholas Rink, for so long such an unattractive auditorium for Summer concerts, has been transformed into a cool and inviting concert hall. The background is of yellow with festoons of green and white from the dome shaped ceiling. The chairs are in rows the length of the building facing the stage and divided in the centre by refreshment tables extending the length of the room, and with a fountain at one side, the stage, done in green and surrounded, as is the entire hall, by palms and green plants, the whole makes a pretty picture. The programme embraced works of Wagner, Bizet, Mendelssohn, Handel, Strauss, Meyerbeer, Rossini, Schumann, Greig, Masse, and Sousa. The orchestra can, and will, no doubt, improve as it becomes more accustomed to the conductor, but the playing was received with enthusiasm. Miss Liebling has improved greatly during her recent concert tour abroad with Sousa. She sings with clarity and purity of tone, the weak point being a lack of color and sympathy. However, she was most cordially received and an encore for every number was demanded. Sunday night Katherine Fisk, contralto, was soloist, and last night Charles Schuetze, harpist. These concerts are under the patronage of the Rev. Dr. H. C. Potter, the Rev. Dr. D. H. Greer, Andrew Carnegie, Seth Low, and many others of like standing, and are to continue throughout the Summer.

## ENGAGEMENTS.

Harriet Burton has just signed a contract as leading woman through her card in THE MIRROR, and will open Aug. 27. She has just closed a successful season of forty-four weeks as leading woman of the McAuliffe Stock co., and is now resting at Nashville, Tenn.

Jack Sharkey, for the heavy in Al. H. Wood's Confessions of a Wife company for next season.

**A Tonic**

**Horsford's Acid Phosphate** taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

## THE LONDON STAGE.

### Réjane, Coquelin and Guilbert—Under Which King?—Human Hearts—Notes.

*(Special Correspondence of The Mirror.)*

London, June 10.

Although there has been for some weeks past a decided and depressing slump in English theatrical and variety circles, yea, although managements are dropping money hand over fist, as the saying is, yet new plays continue to be tried and foreign players continue to invade this city.

To add to the general polyglottic character of London's entertainments, Madame Réjane started a season at Terry's last Monday and Coquelin (and his son and brother *et Cie*) came along on Wednesday to start a series of nine shows at the Shaftsbury. Yvette Guilbert has also just commenced a song series at the Haymarket. Italian opera companies still loom large at the old Covent Garden, and at the new Waldorf Eleanora Duse and her Italian company are still putting in several dramatic performances per week at the last-named newest London playhouse.

As though certain of La Diseuse Yvette's new chansons, some of them given in crinoline, were not azure—or even ultra-marine—enough, La Réjane has already vouchsafed two plays, both new to London, which are also of extremely cerulean tinge—verging on the indigo shade, as a matter of fact. The first was L'Age d'Aimer, whereof the principal feature is the illicit love of a woman of forty for a man of twenty-five, together with her arts to retain that youngster. Madame's second play this week was L'Hirondelle, wherein she plays a widow who is the "secret mistress" of a well-to-do lawyer. A touch of sentiment is sought to be introduced into this intrigue by the fact that the "mistress" always felt "sincerely sorry for her paramour's lawful wife!" How kind of her!

But anon Nemesis steps in, in the manner that usually obtains in French drama's dealing with the infraction of the Seventh Commandment,—or Sixth in the Roman Catholic Church—that is to say, Madame the Widow-Mistress is compelled anon to give up her paramour because his son, by the wife with whom the "mistress" sympathises, has fallen in love with the widow's daughter by her late husband. It is only after a hard struggle, however, that Madame the "Mistress" nobly undertakes this act of self-sacrifice! Nice, isn't it? Of course, it goes without saying that La Réjane acted splendidly all the time. But what a lot of deodorization some of these French plays do need, to be sure!

After L'Age d'Aimer and L'Hirondelle, Coquelin's performance of that charming French idyll, L'Abbé Constantin, came as a relief, quite as a whiff of healthful ozone, so to speak. Coquelin as the simple, loving and lovable old priest, who prays even for the living and the dead of those of opposite creeds to his, was full of beautiful, artistic touches. Yesterday he reappeared in Rostand's fine fantastic play, Les Romanesques, and in Les Precieuses Ridicules, by the late great Jean Baptiste Poquelin, professionally known as Molière. Coquelin's impersonation in this fantasy is indeed a precious performance.

The first West End new play of the week was Under Which King, presented by Manager Otho Stuart at the Adelphi in place of Hamlet. The new drama is the work of J. Bernard Fagan, whose first produced play, The Prayer of the Sword, at the same theatre, made all of us who wish well to new playwrights and new players think that he would eftsoon spring up as quite a coming dramatist. For, look you, The Prayer of the Sword, unlike so many poetic plays, showed a sense of action and of life as she is lived, whatever be the surroundings or even the backgroundings.

All this being thus, I regret to have to say that Under Which King proved in many respects unworthy of the author of The Prayer of the Sword. This latter play was built on the old old-fashioned lines that were adopted in romance and drama when some people really did believe in the House of Stuart as being—even in its Pretenders, old and young—the only family capable, nay, worthy, of occupying England's throne.

You American book-reading and play-seeing friends know the sort of thing I mean—the kind of thing that had a sort of temporary reflutter when Sir Walter Scott wrote "Waverley" and then died for evermore. The writer who tries nowadays, especially on the stage, to glorify the most treacherous Stuarts mostly looses his labor and his manager looses his lucre.

But all this by the way. The chief defect of the author of Under Which King lay in the fact that sympathy was attempted to be gained for a heroine who, after pluckily disguising herself as a certain martial male messenger, carrying important "papers" supposed to help "Bonnie Prince Charlie," elects to yield even her own honor to that puerile Prince's chief enemy, a Hanoverian General, in order to save the pet Prince. Happily this Hanoverian General, brute as he is for the most part, refuses to avail himself of the intended self-sacrifice of the aforesaid Scottish and Stuartish heroine. As a matter of fact, he elects to take cold poison and to peg out in order to mark his appreciation of that heroine's constancy and courage.

Lily Brayton as that Stuart supporting heroine, and the beautiful and brainy Lily's fine set-up husband, Oscar Asche, as the self-poisoner, respectively, made strong histrionic hits. Moreover, the remainder of the cast was strong. Still, one could not get over the extreme conventionality of this play. Nor could one forget entirely that this very same disguising business on the part of the heroine was carried out in poor Robert Taber's ill-fated venture, Bonnie Dundee, at the same theatre, by your sweet citizeness, Susanne Sheldon, who, alas! since her marriage to Henry Ainley has not appeared on the British stage. I regret to add that I see no big financial success looming ahead for Under Which King.

Still more do I regret to add that the author of Under Which King has had another failure in his new play produced at the Imperial a fortnight ago—namely, Hawthorne, U. S. A., a far better piece in some respects than Under Which King. Nevertheless, I still feel sure that Fagan will give the stage a fine play one of these days. Lewis Waller to-night replaces Hawthorne, U. S. A., with Monsieur Beauclaire, which he has for some time revived when in doubt.

Your native made ten-year-old melodrama, by Hal Reid, Human Hearts, to wit, duly made its debut in England at the Kennington Theatre last Monday, after the sidewalks of the neighborhood had been invaded by a group of poor devils of sandwich boardmen, who not only had to carry long poles with mammoth hearts on top, but also to wear zebra-striped American prison garb! Human Hearts, which is run by Ben Nove, otherwise Felix Dumas, was described officially as the Silver King of America. As you know, however, it is scarcely worthy of such an exalted description for The Silver King is admitted by all to be the best of all modern melodramas, while Human Hearts is inferior to many an American play of the sort. Still, it has many a pathetic incident, or rather character, especially the character of the falsely accused hero's blind mother, whose heart-rending appeals to the "Arkansaw" Governor to pardon her innocent son are powerless until she happens to give that State magnate a bunch of roses culled from a cottage garden where he once made love in his young days. Then that extraordinary "Arkansaw" Governor seemed to sweep to the local winds the duty about which he had been prating all along, and promptly wrote out a pardon on the spot—and his roll-top desk. While watching this official, I could not choose but think of the Governor of Tilbury Fort in The Critic, who exclaimed of himself, "The father softens, but the Governor is adamant!"

The prison scene in Human Hearts would doubtless have been found more impressive had we not had a surfeit of such scenes ever since Charles Reade's drama, It's Never Too Late to Mend, was produced at the Princess' forty years ago, when, on the first night a long-deceased dramatic critic arose in the stalls and publicly protested against the horrors of the scene! Although Human Hearts has much of the artlessness of the early-landed American melodrama, yet, as I say, it has its pathetic and other striking material for homely playgoers, and will, therefore, doubtless make money in the suburbs and the provinces. The chief histrionic scoring was made by Mrs. l'Estrange as the blind mother, by Gig Palmer as the Irish-American prison warder, Ernest Leicester as the hero, Tom Logan; Gwynne Herbert as Tom's wicked wife, who helps to slay his father and Herbert Vyvyan, an excellent all-round comedian, as the comic tramp.

Ever since Everyman was revived and proved such an artistic success, sundry folk, imitating those mentioned by Poet Pope, the fools who rush in where angels fear to tread, have endeavored to write imitations of that great Morality, or Mystery play. Last Thursday we had another imitation. It was called Life's Measure, and was the work of one Nugent Monck. Following on the ancient and accepted mystery play lines, the author gave his characters allegorical or abstract names. For example, there was Man, who, disregarding the pleading of his "Mommer" (Motherhood), went forth into the World to carry out his own wishes. Soon he met Poetry and Folly, likewise Woman, with whom he fell promptly in love. Woman, however (woman-like, dare I say?), toyed somewhat with his affections at first, and carried little boy Love away with her, pro tem. Anon, she returned full of ardent affection, but it was too late. Man, after taking on a task given him by good old friend Labor, received a visit from Death, and when Woman returned with Love all they found was poor Man's cold, cold corpse!

This new morality play, very smoothly written in blank verse, was well played by a new group of ardent amateurs calling themselves the English Drama Society. Three of the band wound up the show by giving an admirable performance of Bard Browning's beautiful dramatic poem, "In a Balcony," which contains that blurted-out, very Browningesque "Truth's the one thing—so let man be true!"

The case of that alleged fraudulent trustee who said he had lent large sums of money to Mrs. Brown Potter, has been on again twice this week. Last week I told you that Mrs. B. P. had, per her lawyers, denied that this trustee had lent her any money. In the last two hearings, however, evidence was adduced by many that, loan or no loan, this trustee, who is charged with doing away gith £12,000 left by a deceased widow, had been backing that highly expensive failure, Du Barry, at the Savoy. The case is not yet ended. After Mrs. Brown Potter had been under examination and cross-examination yesterday for two hours, she was, on signing her depositions, allowed to leave for the Coliseum, where she started playing a condensed version of Pagliacci last Monday.

At the London Hippodrome this week there has been exhibited a tribe of pygmies, lately captured in Central Africa. I found them a very strange set of folklets intensely interesting from an ethnological point of view, but repulsively ugly as a show.

Next Monday at the "Hip" we are to see a strange semi-human mysterious figure called Enigmarelle. More of this anon.

At Earl's Court yesterday there was a fire which did a deal of damage to the Welcome Club, which is so well known to large numbers of American visitors.

I have, I am sorry to say, to record the deaths of three men well known in London musical and theatrical circles—namely, N. Vert, a leading concert agent; Charles Townley, a journalist, who under the pen name of Geoffrey Thorne wrote about fifty pantomimes and many burlesques, and H. J. Callan, a smart young, very young, acting manager, for some years with Tom B. Davis.

Walter Stephens, a brilliant, if sometimes wayward, young playwright, cousin of Robert Louis Stevenson, has found time in the intervals of putting up several new London theatres, to write a most interesting pamphlet on what he considers to be the urgent need for a great Shakespearean memorial in London. The booklet is well worth the perusal of all ardent Shakespeareans. Mirror readers will be able to get the pamphlet at the American branches of the big publishing firm of Cassells.

Martin Harvey has at the Lyric replaced Hamlet with The Breed of the Treshams, its first performance at the West End. The London critics have for the most part found the same faults with the play as I did on its first production at Newcastle-on-Tyne a year or two ago. Like me, too, they have given high praise to Harvey's splendid performance of the leading character, a wild young cavalier, known as "The Rat." The piece is already doing big business, thanks to Harvey's fine acting.

Bernard Shaw, who now drops his George, threatens to write a play around a female "major" in the Salvation Army, forsooth! From what I have heard of its plot, it seems to be a sort of glorified—or shall I say "Shaw-ified"—Belle of New York, without the music.

George Alexander will withdraw John Chilcote, M. P., from the St. James to-night after a few weeks' run and will next Tuesday present The Man of the Moment, adapted from Capus and Arene's French play, L'Adversaire.

The King of Spain having been all around the London shows this week, and having had a wondrous gala night at the Opera, when the vast Covent Garden Theatre was crammed with priceless jewels and gorgeous gowns, is off to-day for his native land. I dare say, he is glad to go, for during his visit it has never ceased to rain on His Majesty and on

Gawain.

## THE STOCK COMPANIES.

### Notes of Activity of Various Organizations in Many Cities.

Cathrine Countiss, leading woman of the special company now playing a supplementary season under the direction of Frank Reicher at the Broadway Theatre, Brooklyn, is meeting with pronounced favor from the patrons of that house. Miss Countiss enjoys quite a reputation among Pacific Coast audiences. Prior to her coming East she headed the Columbia Stock in Portland, where she scored numerous hits in a wide range of parts.

Spottiswood Aitken has been engaged by the Castle Square Theatre for next season.

Grace Huntington, who has been playing in a stock company in Woonsocket, R. I., for the past three weeks, is now in Westerly, R. I.

May E. Abbey, now with the Hathaway Stock, at New Bedford, has signed with Keith as ingenue and soubrette for his stock in Pawtucket for the Winter season.

Henry Buckler, of the Vallamont Stock, Williamsport, Pa., has been incapacitated for three days because of minor operations upon his nasal passages.

Charles Balsar, leading man with the Hathaway Stock company, New Bedford, Mass., was obliged to retire from the cast of All the Comforts of Home, the bill for last week, owing to a severe cold which caused a temporary loss of voice. Berton Churchill was handed the part of Alfred Hastings, and though there was little time for study he succeeded in giving an excellent performance. Mr. Balsar is being treated by a prominent Boston specialist, and will appear this week. While this is the fourth season of the Hathaway Stock, never in the history of the house has the organization met with such hearty indorsement and financial support. Only the best plays that can be obtained are being presented, and the patrons, so frequently disappointed during the regular season by syndicate plays with the New York stamp but lacking in real merit, are not slow in evincing hearty approval of this excellent Summer stock.

The Broadway Dramatic company of the Broadway Theatre, Brooklyn, closed its season June 17, and Jacob P. Adler comes in for a week, supported by most of the members of the old company and with Meta Maynard as Portia in The Merchant of Venice.

Billy Walsh has replaced Irwin Walton as principal comedian with the Una Clayton Stock company at Montreal, Canada. This is Mr. Walsh's second Summer in Montreal and he was greeted by many friends on the opening night. He will be seen at the head of his own company next season.

The stock company at West End Heights, St. Louis, began the fourth week of its Summer season last week to an enormous house, the bill being My Wife's First Husband. Harry Burkhardt and Helene Lackaye, who head the company, are great favorites already, and the work done by these two clever artists has won for them the heartiest approval from both critics and public. Carrie Lamont, Edmond Soraghan, Wilson Forbes and Charles Seay are also doing capital work, making this one of the best stock companies ever seen in St. Louis. This week The Three Hats is the bill.

Beatrice Morgan, who has been leading woman at Proctor's 125th Street Theatre during the past season, and who has been associated with the Proctor forces at various times during the past four years, was presented last week with a hammered silver loving cup, thirty inches high, by a number of the patrons who have admired her and her work in many difficult roles.

The souvenir photograph matinees were continued at the Proctor theatres last week, pictures of Wallace Erskine and of H. Dudley Hawley being presented to the women who attended.

Bernice Howard, leading woman of the Holden Stock company at English's, Indianapolis, will go on the road next season in Why Women Sin, under the management of a popular Chicago manager.

Rebecca Warren, playing leads with the Fielding Stock company at the Park, may star next season.

Spencer Kelly, the baritone, is winning much favor at Fairbank, near Indianapolis. The attendance has been large.

The Courtenay Stock company has volunteered its services for a benefit performance for St. Margaret's Home next week. Joseph Muhlfelder, of Albany, entertained the members of the company at dinner at the Adelphi Club June 14.

Frank W. Caldwell, who has so successfully managed the company's engagement, assumes the management of the Academy at Saginaw, Mich., next season.

At Proctor's 125th Street house among the most notable plays arranged for early production are Tennessee's Pardner, Anna Karenina, A Clean Slate, The Village Postmaster, Sag Harbor, Peaceful Valley, More than Queen, Fanchon, Little Nell, A Wife for Wife, Dora Thorne and The Governor of Kentucky.

A Summer theatre stock company was inaugurated June 19 at Du Bois, Pa., with The Man from Mexico. The personnel of the company is Walter H. Stull, Natalie Perry, Harry C. Myers, James Kirkwood, Ellen Bover, Grace Whitcher, Mrs. Emma Ballard, A. W. Moriarty, Eugene A. Phelps, Walter Gilbert and Walter O'Hern. Florence Murphy will have charge of the music.

The Imperial Stock company closed its season at the Providence Opera House at the end of last week. After several reasons had been given by managers or guessed at by newspapers, it was definitely stated that closing was the result of "an amicable agreement" among the local managers, and not due to poor business. The amicable agreement seemed to be that one stock company should be permitted the field, and that Colonel Wendelschaefer and Messrs. Spitz and Nathanson should retire their company, headed by William Courtleigh and Florence Roberts, in favor of the Albee company at Keith's. All the managers strenuously denied that there had been any money consideration, that anybody outside had a share in arranging the agreement, or that Colonel Wendelschaefer had been promised permission to play certain attractions next season if he resigned his Summer plans. It was just an agreement among the Providence Theatre Managers' Association that has existed for two years, but of which the newspapers have known very little. When the date of the closing was announced William Courtleigh offered to lease the Opera House from Colonel Wendelschaefer and continue the company during the Summer. Colonel Wendelschaefer declined the offer on the ground that, although he owned the house and would like to lease it for the Summer under a guarantee, "he couldn't do it." To several of the members of the company the sudden closing makes little difference, as three or four were about to leave anyhow on vacations, but Mr. Courtleigh had leased a house for the Summer months and expected to spend two or three months with his family in Providence.

Harry Corson Clarke and company opened their second Summer season at the Lake Minnequa Theatre, in Pueblo, Col., Decoration Day, to capacity audiences. Mr. Clarke jumped the company direct from Duluth, Minn., and will remain at Pueblo all Summer, changing the bill weekly, with two matinees. The roster is Harry Corson Clarke, Cellmont Harkland, Henry Stingley, Wilson Reynolds, Fred. Huebner, Thomas Holer, Margaret Dale Owen, Rachel Crown, Myna Ketcham, Sade Talbot and Olive Filteau.

Lillian Lancaster has gone to Harrisburg, Pa., to play the leads in the stock company there for the Summer. Miss Lancaster has been visiting at her home in Kentucky for the past month.

Grace Burgoyne joined C. W. Parke's Stock company, at Bluefield, W. Va., June 19, to play the ingenue roles.

William C. Andrews has opened Clermont Cottage for the Summer at Ridgewood, N. J.

Harold Selman, who played Launcelot Gobbo at Proctor's Fifty-eighth Street Theatre recently with Jacob P. Adler, is again playing the part with him at the Broadway Theatre, in Brooklyn.

The Huntley Stock company opened a Summer season at Newport, R. I., in Captain Swift June 15. A semiweekly change of bill is to be given. The roster of the company is James H. Huntley, manager; Fred. J. Dailey, business manager; Ralph E. Cummings, stage director; George Wilson, scenic artist; Ralpho Cummings, Fred. Montague, Ned Harcourt, Will M. Chapman, Harry Castle, Dick Hutchings, George Thomas, Ethel Elder, Grace Hull, Beatrice Meade, Amy Laird, Lovell Alice Taylor and Margaret Thayer.

Marion Lorne, who was with Mrs. Temple's Telegram last season, joined the Hunter-Bradford Stock company in Worcester, Mass., June 5.

Lillian Sinnott has been permanently engaged for the Malcolm Williams Stock company in Worcester, Mass. Ben Graham will join the same company as a regular member, beginning June 26, and will play Sir Peter Teazle in The School for Scandal.

The Lafayette Stock company, formerly of Detroit, opened at Wolf Lake Casino, in the Summer Theatre, June 11. The opening bill was A Night Off, and pleased. Isetta Jewel and Henry C. Mortimer had the leading roles. Wolf Lake is a pleasant resort and is run by the traction company. Everything is free to the public, including amusement. The traction company evidently makes its money by the large number of people it carries on its road. The roster of the company is Isetta Jewel, Henry C. Mortimer, Rose Evans (heavy), Laurence Dunbar (comedian), Orrin T. Burke (heavy), Edith Foster Forrest (second heavy), Seth Cabell Halsey (character), Justin Cooper (second comedian), Benton Garvin (character), and Gertrude Palmer (juvenile).

Edwin August is engaged by Charles Elliott for the juveniles with the Melbourne MacDowell company at St. Louis during the Summer, opening as Messenger in Antony and Cleopatra, June 25.

The Lynn, Mass., Stock having closed, Bert Walter has joined the stock at Lock Haven, Pa.

Of the Ferris Stock company, at Minneapolis, Minn., Eva Taylor is the leading woman, and Lawrence Grattan is one of the leading men. Both have done much to bring the Ferris company to the high standard and popularity it enjoys.

Here are rosters of additional companies:

Empire Company (Portland, Ore.).—Frank Montgomery, George B. Berrill, William Harris, Charles W. York, Metta Chamberlain, Madge O'Dell, and Olive Ralph.

The Jessie Shirley Company (Spokane, Wash.).—George D. McQuairie, Charles P. Clary, J. R. Armory, Jessie Shirley, Adelaide Laird, and Marie Mitchell.

Gem Theatre (Portland, Me.).—Frank Sylvester, Charles Stanley, S. Van Dusen, and Josephine Sherwood.

Thanhouser Company (Milwaukee, Wis.).—Joseph Daily, N. Sheldon Lewis, Edgar Baume, De Witt Jennings, Evelyn Vaughn, Grace Ranworth, and Corrinne Cantwell.

Kershaw-Morrison Company (Pawtucket, R. I.).—Albert Morrison, A. H. Lynch, A. Bowker, Phil Bishop, Herbert N. Manley, Willette Kershaw, Elinore Kershaw, Josephine Baird.

## A GLANCE BACKWARD.

Ten years ago, June 15, 1895, The Mirror had these among other notes:

W. S. Hart has been engaged as leading man for Modjeska.

Richard Mansfield will star the Holland Brothers next season.

The Heart of Maryland will be produced in the Fall at the Herald Square Theatre.

Congressman H. C. Miner will sail for England to-morrow on the *New York* to produce Shore Acres in London, and bring Duse here next season, he says.

D. T. Bonta will not be Marie Burroughs' manager, but has signed a contract to manage Robert B. Mantell for five years.

The Couldock benefit at the Fifth Avenue Theatre realized $5,250.

Walker Whiteside will make an elaborate production of Hamlet early in October at the Herald Square Theatre.

Nate Salsbury gave a professional matinee of Black America at Ambrose Park, South Brooklyn, last Friday.

Frank E. Aiken will be seen next season in Pudd'nhead Wilson.

Alice Pierce has made a hit in Hoyt's A Black Sheep.

A second Trilby company will be organized for the road.

The Merry World was produced June 8 at the Casino.

Koster and Bial's remodeled roof garden was opened to the public last night.

Lydia Yeamans Titus is the bright particular star at Keith's Union Square.

The West Point graduating class will attend Camille D'Arville's performance of A Daughter of the Revolution at the Broadway Theatre.

The first season of the Herald Square Theatre closed Saturday evening with Hamlet II.

Herbert Kelcey will continue as leading man for the Lyceum company, a post he has held for nine years.

Frank Daniels is at his home in Rye until the production of The Wizard of the Nile.

Madame Réjane, Mr. and Mrs. Henry E. Abbey, Mr. and Mrs. John Drew, Roland Buckstone, Mr. and Mrs. Kendal, Wilson Barrett, E. H. Sothern, Mr. and Mrs. Tony Pastor, Grace Kimball, Bessie Tyree and May Robson sail for Europe this week.

Billy Van is resting at his home in Olean until the opening of his big minstrels.

Emanuel Lederer says he is sitting up night and day translating Trilby into German.

The Actors' Fund reports the receipt of $5,000 from the estate of Edwin Booth.

Gus Daly has joined W. H. Meade's comic opera company to tour New England during the Summer.

Edwin Milton Royle's new play, Mexico, will be produced in August in Cleveland.

The Lilliputians have been doing well in San Francisco.

De Wolf Hopper is playing Dr. Syntax in Providence.

Maida Craigen has been given a bicycle and is daily seen riding in the Park.

F. Ziegfeld, Jr., manager of Sandow, has gone to Chicago to open a music hall.

Maurice Barrymore is at work on a new play.

Russ Whytal will produce his Taps at the Fifth Avenue Theatre Thursday.

Lillian Russell will close her season Saturday night.

## THE ELKS.

Thomas L. Brower has become a member of Danville, Ill., Lodge, No. 332.

Gallipolis, O., Lodge initiated fifteen candidates Monday evening, May 29.

Council Bluffs, Ia., Lodge appeared in a body at the performance of Leah Kleschna in that city.

## SOUTH AFRICA.

### The Orchid Breaks Records—Good Shakespearean Production—Vaudeville Notes.

*(Special Correspondence of The Mirror.)*

JOHANNESBURG, May 19.

Orczy Barstow's romantic comedy, The Scarlet Pimpernel, which has been running at the New Theatre, London, was presented for the first time in South Africa at the Standard Theatre recently, where it attracted large audiences for several nights. The play is full of intensely dramatic situations and it was admirably acted by Edward Sass and his talented associates, who in former brilliant performances have given local playgoers every reason to rely on them for acting of a high order in each production from their extensive repertoire.

The Orchid has shattered all previous records in the history of the South African stage, both as regards length of run and box-office returns. When The Country Girl was first presented in Johannesburg last year it broke the record by tallying five consecutive weeks to the capacity of the theatre, but The Orchid has been turning crowds away nightly during the past six weeks and is billed for the whole of next week. When I looked in at His Majesty's a few nights ago I found the theatre packed as usual, and learned that the average takings during The Orchid boom considerably exceeded $1,000 nightly. The success cannot be attributed to the writer of the book or the composers of the music, for the play cannot truthfully be compared with The Country Girl or Florodora, but all credit is due to the excellent company secured for the 1905 tour and the lavish mounting with which the Wheeler-Edwardes management have embellished the production. The song hits of The Orchid are "Little Mary," admirably rendered by Daisy Wallace, who plays Lady Violet Anstruther; "I Do All the Dirty Work," sung by Victor Gouriet, otherwise Meakin; "Meet Me Down in Paris, Carrie," done with quaint touches of humor by Myles Clifton. admirably cast as the Hon. Guy Scrymgeour, and "I Must Propose to You," charmingly sung by Maude Thorne, who enacts the part of Josephine Joy. One of the most delightful features of the show is Daisy Wallace's rendering of "My Little Chimney Sweep" in the last act, in which she is assisted by a boy chorus, who put in some very effective work. Among the artists in the large cast worthy of special mention are Anna Hickisch, whose acting as the adventuress, Zelie Rumbert, was well nigh perfect, but every one was disappointed that the part afforded her so little opportunity of displaying her vocal abilities. Arthur Staples' caricature of a French Count was a fine bit of character drawing, and Edmund Sherras scored a success as the Minister of Commerce with a craze for orchids. Sybil Thorne makes a charming Thisbe, and Millie Vere an excellent Caroline Vokens. Most of the other characters are admirably sustained. The combination is strong in all departments, singers, comedians, and dancers. Lady Madcap is underlined for production on Monday, May 29.

The Sass Nelson company's current offering at the Standard is Shakespeare's comedy, Twelfth Night, which is the first Shakespearean production staged in Johannesburg since the war, and the manner in which the representation has been given by the large and efficient cast has resulted in very satisfactory patronage. It is certainly one of the most artistic and finished performances ever offered by this sterling company. Mr. Sass specially engaged Sadie Jerome for the part of Viola, and she scored an emphatic triumph. Miss Jerome proved herself an actress of remarkable ability, and her efforts were frequently greeted with warm approval. Mr. Sass was the Malvolio, and he acted with his usual fluency and ease, making the most of every point. Eugene Mayeur got more than the face value of humor out of the part of Sir Toby. Nancy Beresford as Olivia got right into the spirit of the character, which she acted with true sympathy. Emma Gwynne (Mrs. Sass) was distinctly in the picture as Maria, and Arthur Willerby was broadly humorous as Aguecheek. Sophia will be presented for the first time in this country on Monday next.

The Kellino Family of Risley acrobats, are Mr. Hyman's latest trump card, and their truly marvelous feats at the Empire are creating a sensation. The act of this world-renowned troupe, which is called Venetia, is one of the most picturesque and best dressed of its kind on the vaudeville stage, besides being entitled to rank with the greatest for the remarkable manner in which the most difficult and intricate acrobatic feats are accomplished with unerring precision. Salvos of applause and numerous bravos ring through the house during the performance. Ella Shields, the American comedienne, and R. H. Douglas, an entertaining English actor-monologist of remarkable versatility, are the other favorites. Their engagement closes to-morrow night. Others in a varied bill are Walter Bellonina, European juggler; Dave O'Toole, Irish comedian; Ethel Dunford, comedienne; McDonald and Huntingdon, American singing duo; Burke and McVoy, clever tumblers; Mary Thorne, comedienne; Millie Engler, vocalist; Mariott Edgar, eccentric comedian, and the bioscope pictures.

Anna Hickisch, the prima donna of the Wheeler-Edwardes London Opera company, now playing The Orchid at His Majesty's in this city, is an American girl and has favored me with a few particulars of her stage career, which will no doubt be of interest to her friends in America. Miss Hickisch informs me that after studying for three years at the New England Conservatory of Boston, she went to Paris and had three years' tuition under M. Jacques Bouby, one of the best French teachers of the present day. Soon after her arrival in England, four years ago. Charles Manners secured her for chief roles in all the leading operas played by his No. 1 company, as prima donna. Under his management Miss Hickisch sang Michaela, Nedda, and Beatrice in Dr. Stanford's Much Ado About Nothing, and also rendered Maritana and Marguerite during the Covent Garden season. George Edwardes then engaged her for three years, and under his management she has played Nan in The Country Girl, Lady Patricha at Daly's, and Agatha in Veronique at the Apollo, London. Miss Hickisch states that she is anxiously awaiting the production of The Duchess of Dantzig, in which she figures as Madame Sans Gene.

Fillis' circus and menagerie closed its four weeks' season in Johannesburg last Saturday, when a large audience assembled to witness Diavolo's loop the loop act, Lieutenant Staines' performing lions, and the many other turns that go to make up a circus programme. During the stay of the circus in this city J. C. Carter (Diavolo), through his geniality, has made hundreds of friends, and at the close of the last performance a party of American admirers presented the daring cyclist with a beautiful diamond ring as a mark of esteem.

The D'Oyley Carte comic opera company, one of the premier organizations of its kind in Great Britain, is coming to South Africa at an early date with a repertoire of all the most popular Gilbert and Sullivan successes.

William Haviland and Amy Coleridge, two of the most popular players that have ever appeared in South Africa, are returning after an absence of over five years. This will be their third visit and a cordial welcome is assured. The Haviland company are due at the Cape the latter part of June.

I am in receipt of a charming letter from Anna Plum, the American prima donna, who will be remembered as a prominent member of Henry Savage's forces in the States. Miss Plum is appearing at the Tivoli, Capetown, in conjunction with the Metropolitan Opera quartette. The South African *News* comments on the act as follows: "Let those who sneer at and decry music hall performances visit the Tivoli while the Metropolitan Opera Quartette remain in the bill, and contradict the assertion, which I make in all seriousness, that no finer vocalization has been heard on our local stage for many and many a day. There are four singers, two ladies and two gentlemen, and the turn consists of excerpts from well-known operas. The tenor—unfortunately no names are given in the programme, but it is evident that the performers are foreigners—has a voice of exceeding power and purity, and the soprano is also an artist of rare attainment." The soprano referred to is Miss Plum, who hails from Milwaukee, and who was graduated at the New England Conservatory before proceeding to Europe to complete her musical education.

This morning I had the pleasure of meeting the new Empire company on their arrival in Johannesburg. The party were passengers on board the steamer *Walmer Castle*, which was also carrying Lord Selborne, the new High Commissioner of the South African Colonies. The artists (most of whom are well known in America) gave a concert on board and received letters of thanks from the distinguished statesman. The Jackson Family, Fred Russell, Hart and Leo, Agnes Moltino, and Ford and Wilson constitute the new company.

Sailing from these shores on May 24 are Mlle. De Dio and her manager, R. J. Boggis; Dome, Nellie Coleman, Fred and Pauly, Charles Jerome, and A-Ba-Be.

J. M. DOBINSON.

## PROFESSIONAL DOINGS.

The graduating class from the United States Military Academy at West Point attended the performance of Fantana at the Lyric on June 13, occupying more than three hundred seats. The house was decorated in honor of this event, and a number of special songs, bits of dialogue, etc., were interpolated by the company. Julia Sanderson sang the West Point class song and received an ovation from the young soldiers.

May Irwin's house in New York, closed for the Summer, suffered only slight damage from a fire caused by a giant firecracker thrown through a broken pane.

Chauncey Olcott's next tour will begin in New York Sept. 18 at the American Theatre, with a new romantic Irish play by Theodore Burt Sayre, entitled Edmund Burke.

The Piff, Paff, Pouf company closed its season in Altoona, Pa., June 17, all the members leaving for their respective homes.

George C. Tyler, managing director of Liebler and Company, while *en route* from Potsdam to Berlin in his automobile recently, had a race with the German Emperor and the satisfaction of coming out ahead. After registering his car, a forty horse-power Rennault, at police headquarters in Berlin, he received a request from Crown Prince Frederich Wilhelm for permission to try the machine which has easily distanced his father's sixty horse-power Mercedes. The request was readily granted, and Mr. Tyler's *chauffeur* had the honor of showing Germany's future Emperor how fast he could drive the machine.

A. L. Cole, for the past two seasons business-manager of the Mary Emerson company, in His Majesty and the Maid, will direct the tour of Wilbur Mack in repertoire the coming season, in the better houses in the Middle West and Southwest.

Madame Schumann-Heink sails on the *Deutschland* Thursday to rest during the Sumer at her villa at Koetzschenbroda, near Dresden, Germany. She returns to America next Fall to open in Brooklyn, Sept. 25, in Love's Lottery, under the management of F. C. Whitney. Later in the season she will open in Chicago in a new opera.

Roselle Knott, having closed her starring tour in Cousin Kate, will spend the Summer at her cottage at Hamilton Beach, Ontario.

## SAID TO THE MIRROR.

CHANNING POLLOCK: "Will you be good enough to contradict in THE MIRROR the report that I made a dramatization of In the Bishop's Carriage in three days. This report is calculated to subtract from whatever consideration the play might receive and in that respect to prove most injurious. As a matter of fact, I began writing the dialogue early in February, and have not yet completed the work."

T. L. MANNERS, Walla Walla, Wash.: "Knowing how THE MIRROR has always set a high standard for the profession, I believe it will be pleased to expose the extent to which piracy has gone in the West. There is a so-called Summer stock company in Walla Walla called La Verne's Park company, owned and managed by a man from Pendleton, Ore., named Milo McMinn. Ever since this company has been opened (it plays under a tent) it has played royalty pieces, such as Arizona (under title of An Arizano Romance), Barney Gilmore's Kidnapped in New York, 'Way Down East, Lovers' Lane, A Poor Relation, A Bachelor's Romance and many others. I am sure William A. Brady and Raymond B. Melville would not care to have such money makers as 'Way Down East, and Lovers' Lane, and Arizona pirated the way they are."

HARRY SAINT MAUR: "Two thousand actors and actresses who subscribe $2 apiece equals $4,000. The Fund is only 'out' $2,500. If somebody can be found who will take charge of the affair my subscription of $2 is ready, will be paid over and may be used so soon as 999 equalers of my tiny subscription are guaranteed. There are 10,000 of us who can manage that, so it should be as easy as falling off a log. Then my personal acquaintance with millionaires is intimate enough to guarantee that more than a hundred of them will watch this scheme, if adopted, and if the $4,000 is collected and handed over, not less than a hundred will gladly 'ante up' a thousand apiece; and it seems to me that a hundred times $1,000 ought to fix up the Actors' Fund for all time. My experience of all millionaires, all over, is that nothing is easier than to get their checks when they are sure their money is needed and will do good. Naturally, they have scallywag and scoundrel apprehensions, but they have far more money than they need and it does them good—good right inside—to do good with the money they can't avoid making, because they were born that way."

B. C. WHITNEY: "One William Fitzsimmons and Clarence E. Kent, who head a company known as the Alhambra Stock company, are pirating my play, The Little Red School House, under the title of A Sweet Little Home. I am trying to protect managers who are paying me a royalty for the piece."

## ENGAGEMENTS.

Colin Varrey and wife, for Cripple Creek next season.

Harry Salmon, for For His Brother's Crime.

Harvey Denton, as leading light comedian with The Sign of the Four (Eastern).

## A PERFORMANCE OF SAKUNTALA.

Sakuntala, the ancient Indian lyric drama in three acts, by Kalidasa, was produced by the Progressive Stage Society on Sunday, June 18, in the Madison Square Concert Hall, with this cast:

| | |
|---|---|
| King Dushyanta | Edmund Russell |
| Mathavya | Franc V. LeMone |
| Kanwa | Roland Osborne |
| Sarngarawa | William McKee |
| Saradvata | Perets Shapiro |
| Fisherman | Max Bernard |
| Januka | Henry O. Falk |
| Suchaka | Leo Rachlin |
| Vatayana | Max McDonald |
| Somarata | Arthur Roe |
| Chariiteer | Nathan Aronson |
| Sarva-Damana | George Sekolsky |
| Sakuntala | Eda Bruna |
| Priyavada | Frances Adler |
| Anasuya | Doris Hardy |
| Gautami | Genevieve Merritt |
| Sanumati | Ruth Dennis |
| First Nurse | Miss Thompson |
| Second Nurse | Annie Jones |
| Vasumati | Irene Judson |
| Parabaritika | Alva Whittier |
| Madhukarika | Alice Judson |
| Suvrata | Anna Kramer |
| Moti | Josephine Sheppard |

This was a very interesting event, as it was the first time this drama had been seen in New York, and with the exception of a performance of it by one of the women's colleges it was the first representation in America.

The narrow stage was bare, except for a palm, a vine and a bare divan that were to symbolize to the imaginative mind groves, bowers, flower-covered banks or whatever was necessary as a background for the very poetic story. And that the audience without difficulty exercised its imagination only goes to show that the modern stage is richer in accessories, trappings and milliners than it is in dramas that will live fifteen hundred years, as has Sakuntala; or, The Lost Ring. It was this play that brought the works of its author first to the attention of Sir William Jones, the famous Orientalist, who first brought Kalidasa's poetry before Eastern students. He thought that the poet wrote at the time of Vikrama, Emperor of the Samvat Kingdom, whose court was at Ujjain, in the first century B. C., but later philologists have placed him quite clearly in the fifth century A. D.

Besides Sakuntala, Kalidasa wrote the plays Vikramurvaci; or, Won by Valor, the tale of a nymph rescued by a heroic king with whom she falls in love, and Malavikagnumitra, a narrative of a king's love for a dancing girl who proves to be a princess in disguise.

From the first, the gentle poetry, the pleasant fancy and the love of nature attracted people of taste. Goethe was among the most enthusiastic in his regard for the work of Kalidasa. After the Jones translation appeared, in 1807, Alexander von Humboldt praised Sakuntala highly. Kalidasa was called one of the nine precious gems of the court of Vikrama. His name is made up of the Sanskrit Kali, the goddess Durga, and "dasa," a slave. His finest work is Sakuntala, called by Jones Sacuntala (and variously Sacountala, Shakuntala, Sakoontala, Cakuntala, Saguntala, and even Abhignansakuntala. It is a lyric drama or poem containing the story of the love of Dushyanta, a king of India, for Sakuntala, daughter of a nymph. The greater part of the drama takes place in a (supposedly) beautiful garden of a hermitage where Sakuntala is a flower girl, who loves the flowers, trees and fields as if they were her brothers and sisters. The king wanders away from his retinue and into this Paradise, spies Sakuntala, and—love at first sight. Then follow pretty speeches by lover and maid, dainty bickerings of Sakuntala and her companions, splendid descriptions of nature and her effect on the emotions of lovers and onlookers, and a riot of metaphorical language that is full of romantic tenderness and poetry. The king goes back to court. Sakuntala follows a few months later. But she has lost the king's signet ring. A goddess in love with him blinds him and he denies his bride. The child proves a heroine afterward, becoming a storied one in Oriental romance and song, and the ring is found in a fish. The king recovers it and his memory and recognizes his bride.

The costumings were rich and correct, for the city had been stripped of its store of Oriental jewels and beautiful stuffs. The effects were marred by clumsy methods of handling a crowd, and a number of Sixth Avenue darkies who were airily but sparingly clad in mosquito netting and draped about the place and over the steam radiators to furnish Oriental atmosphere in a place that was distressingly stifling without any half-naked inflictions did not add to the poetry of the occasion.

Mr. Russell's sojourn in India gave him a fine preparation for his personation, and he was the picture of a regal potentate in his Oriental magnificence. He played with fine fervor and skilled mastery of his role. Eda Bruna showed that she has the temperament of an artist and will be an actress of note when she has conquered some of the faults of her technique, for she has beauty, womanly charm and sweetness and a sympathetic quality of voice that moves her hearers. She could be heard, which was, unfortunately, not the case with half of the long cast. Franc V. LeMone was well liked for his clean-cut enunciation and clear characterization. Roland Osborne was dignified and forceful, but William McKee exceeded the limits of zeal. Frances Adler, who is the daughter of Felix Adler and was making her debut in English, played with skill, repose and artistic charm, as did Doris Hardy in a way also remarkable for one so young. They were the girl companions of Sakuntala, the heroine of the pathetic story. Unlike the other women, Miss Thompson pleased by letting her words be heard distinctly. Lydia Hume sang like an artist the song of the priestess of Brahma in the prologue, where the stage-manager calls out the actress according to Oriental custom. The groupings of native costumes and characters on the terrace back of the stage floor were a delight to the artistic eye, and, like the whole afternoon, redounds to the artistic credit and enterprise of a society that has done much this year that was interesting. For next season the society promises to continue its good work, so well begun, and give new things of meaning and value to the drama.

## DRAMA DAY AT THE LEAGUE.

Amelia Weed Holbrook arranged the programme for dramatic day at the Professional Woman's League yesterday afternoon. She announced that the players for the three one-act plays of her own that she had intended to produce had disappointed her, and that she had been compelled at the last moment to arrange an entirely different programme. She introduced Imogene King, song and verse writer, who gave a negro dialect selection, an Irish dialect number, and a humorous selection, all original. Mrs. Holbrook then read two original monologues, entitled Almost an Adventure and Poor, Dear Thomas. Both were witty and humorous. A sketch called The Miser, written by Dr. Ottolenghi, which had only been given once previously at Carnegie Lyceum, was played by:

| | |
|---|---|
| The Miser | Rienzi De Cordova |
| Francis | Edna Davis |
| Mrs. Maginnis | Leonora Finn |
| The Mother | Elizabeth McNeill |
| Mr. Ruggles | Milton Goldsmith |

The scene opens with a miser who owns a bric-a-brac shop and who is sheltering a ragged little beggar, Francis. He reveals to her that he is hoarding his money for his son, whom he drove from home when a child, and whom he is expecting to return this Christmas night. Different poverty stricken characters appear to sell their wares. One poor woman, seeking refuge from the cold, discovers in the child that the miser is abusing her own son, and the miser discovers that his own son is dead, and that this is his son's wife and child. His heart melts, and he provides for their future comfort. Considering that there was no scenery and that there had been very little rehearsing, the play went very well. Mrs. King closed the programme with a recitation. "Aunt Louisa" Eldridge will provide the talent for American Day, to be celebrated July 3.

## IN BROOKLYN THEATRES.

The Austrian Dancer, a drama in four acts, by Margaret Mayo, was produced June 5 at the Bijou Theatre with this cast:

| | |
|---|---|
| Flavio | Augustus Phillips |
| Captain Falkenstein | Harold Kennedy |
| Count Otto von Lutzen | Hal Clarendon |
| Archduke Adolph of Austria | Ben Wilson |
| Carlos | Edwin H. Curtis |
| Lorenzo | James H. Montgomery |
| Urban | W. L. West |
| Verbio | Isaac Payton |
| Giuseppe | J. Searle Dawley |
| Fidelia | Olive Grove |
| Countess Stephanie von Eifelstein | Jessie McAlister |
| Nissa | Cora E. Morlan |
| Marie | Harriet Swearingen |
| Latonia | Ricca Scott |
| Satonie | Pearl Hunt |
| Mavonia | Grace Madison |
| Talaya | Mabel Ward |
| Betti | Edna May Spooner |

The end of the season was marked by the initial presentation of this play, a romantic drama, produced by the Spooner Stock company last Monday evening before a large and enthusiastic audience. The action takes place in Milan, Italy, in 1848. Everybody, including the King, is anxious to see Betti, the Austrian dancer, whose visit to the Royal Theatre is the season's event. The opening scene shows the dressing-room in the playhouse where the ballet and the royal dancing master, Carlos, are rehearsing. This scene introduces a number of pretty and graceful dancers. It is the evening of Betti's appearance before the King, and the excitement is intense. The dancing master, hopeful of a decoration, gets mixed up in the quarrel of two members of the ballet, and is nearly driven to distraction. At this moment the famous dancer arrives, and while she is making up for her part she is suddenly seized with an indisposition. She complains that the theatre is not fit to appear in—"it's a barn!" she declares—and between her sobs and sneezes insists, even though she is there at the King's command, to be taken home. Flavio, the heir presumptive to the Dukedom of Rustenberg, in passing through the room to enter the royal box hesitates, to glance at Betti, and immediately the mental telegraph of love flashes a message. "Who is he?" she asks, and when told that he has come to see her dance, she suddenly recovers, calls for her make-up, or for Flavio to assist her. She manifests an interest in everything, and lifts a great weight from the shoulders of Carlos, who is responsible to his royal master for the evening's entertainment. Flavio's scheming cousin, Count Otto von Lutzen, jealous of the duke's position, contrives with the aid of Betti to lure him to destruction. He sends the dancing girl with a note to Flavio, pretending to convey a friendly message, but in reality involving her lover in a plot to destroy the Government. She learns of this almost too late, but in the midst of the trouble rides through a hail of bullets intended by Count Otto's men for Flavio, and saves her lover from death. Edna May Spooner in the title-role was, by her training as a dancer, a graceful and convincing Betti. She has done nothing better, and her work was truly remarkable. As Flavio, Augustus Phillips gave a fine performance, and was equal to every emergency. The Carlos of Edwin Curtis was a portrayal full of reality and dramatic force. In it he expressed the feeling of a dyed-in-the-wool dancing master of the period. Harold Kennedy proved himself capable of making a very poor part interesting, and his unrehearsed comedy work sustained the role throughout the play. Cora Morlan did splendid work as Nissa, a dancing girl. Hal Clarendon as the scheming Otto played with spirit and intelligence, and Ben Wilson as the archduke was fairly good. The rest of the support was capable, and the production was very creditable to Mrs. Spooner, who presented the play in its best light, and who, in response to a curtain call, assured the audience that most of her worries would be ended if Brooklyn had many such playwrights as Miss Mayo.

Jacob P. Adler, the Hebrew actor, in his greatest character, Shylock, appears at the Broadway Theatre this week. A fine production, complete in every detail, is given. Mr. Adler plays in Hebrew, but the rest of the cast, made up of members of the Broadway Dramatic company, play in English.

The Bohemian Girl is the attraction for the final week at the Orpheum. All the favorites are in the cast. Ethel Houston Du Fre, as a special feature, is engaged to sing the part of Queen of the Gypsies.

VINCENT KIRK.

## FIRE PROOF CURTAINS.

The attention of readers is called to the advertisement of the Union Elevator and Machine Company, Chicago, which appears in this issue. This firm are the patentees of the Vulcan fire proof steel and asbestos curtain, which curtain they have installed in several of Chicago's leading theatres. They have also furnished complete rigging loft equipment (commonly known as scenery trimmers) to nearly all of the Chicago houses. Their patterns are made along correct and modern designs and are in accordance with the present requirements of the building laws and board of underwriters of all large cities. Their forty-two page illustrated catalogue is yours for the asking.

## OBITUARY.

Samuel Briniser, assistant ringmaster with Gentry's Dog and Pony Show, died at the City Hospital, Indianapolis, on May 10. As his relatives were unknown, he was buried by the management of the company.

Joseph Weaver, Sr., died at Brighton, England, June 3. He was well known to many prominent actors whom he had met on visits to this country, and was much respected by all. Joseph Weaver, who is well known in theatrical circles here, is his only son.

### Born.

CONE.—To Mr. and Mrs. Spencer H. Cone, on June 14, a son.

### Married.

COCKBURN—MASON.—At Chicago, on June 13, Oatley Barrett Cockburn and Caroline V. Mason.

DOWNS—ROCKEY.—At Marshalltown, Ia., on June 1, T. Nelson Downs and Harriet Rockey.

FORD—BONNEWITZ.—At Chicago, on May 31, Marcus C. Ford and Winnifred Bonnewitz (Janet Ford).

YOUNG—HUNTLEY.—At Boston, Winfred Young and Pauline Huntley.

### Died.

BRINISER.—Samuel Briniser, at Indianapolis, Ind., on June 10.

ELLIOT.—Robert Elliot, at Livermore, Cal., on June 18, aged 41 years.

CALLAN.—H. J. Callan, at London, England.

LEWIS.—Mrs. Charles E. Lewis (Annie Lewis), on June 10, at Atlantic City, N. J., of heart failure.

MORRIS.—Low Morris, at New York city, on June 18, of heat prostration.

SIWALSKI.—At Breslau, Germany, on June 2, Karl F. Siwalski, manager of the Victoria Theatre.

TOWNLEY.—Charles Townley (Geoffrey Thorne), at London, Eng.

VERT.—N. Vert, at London, Eng.

WEAVER.—Joseph Weaver, Sr., at Brighton, England, on June 3.

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After July 1, care DRAMATIC MIRROR.

## THIS WEEK'S ATTRACTIONS.

### Pastor's.

Knickerbocker Quintette (Lew Palmer, Walter White, Charles Bates, D. O'Hara, and Sam Goldman), Bootblack Quartette, Meakim, Lawrence and Dale, Carr and Jordan, Hoover Sisters, Weston Sisters, Williams and Melburn, Appleton and Perry, Cole and Clemens, Annie Bernstein, La Toy Brothers, Thompson and Serida, vitagraph.

### Keith's Union Square.

May Vokes and company, the Zancigs, J. Francis Dooley, assisted by Mabel Marsh and Dorothy Bremmer; Four Avolos, Four Lukens, George Alexander, Three Hickman Brothers, Aurie Dagwell, Ward Baker, Gallando, J. Warren Keane, Conway and Held, and biograph.

### Proctor's Twenty-third Street.

Anna Fitzhugh (vaudeville debut), Annie and Jennie Yeamans, Dockstader's Tabloid Minstrels, Shean and Warren, Billy Van, Charles Guyer and Nellie O'Neil, Charles Bradshaw and company, Ellis-Nowlin Trio, Powell's marionettes, motion pictures.

### Proctor's Fifty-eighth Street.

Dora Thorne, with James Durkin, Grace Reals, Agnes Scott, Robert Rogers, William Norton, Charles Arthur, and Louise Mackintosh in the cast. Olio: motion pictures.

### Proctor's Fifth Avenue.

Love's Young Dream (formerly called Harvest), by Henry Hamilton, with a cast including Mary Hampton, Frank Gilmour, Wallace Erskine, H. Dudley Hawley, Harold Hartsell, Edmund Lyons, Helen Tracy, and others. Vaudeville: Motion pictures.

### Proctor's 125th Street.

Double bill, consisting of David Garrick and a curtain-raiser called Mother, by Marion Fairfax. The casts include William J. Kelley, Mary Ryan, James E. Wilson, Charles Abbe, Geoffrey Stein, Sol Aiken, Frank McIntyre, Mathilde Deshon, and Alice Butler. Olio: Delphino and Delmora, Ethel Tilson, motion pictures.

### Hammerstein's Paradise Gardens.

Irene Bentley, Ernest Hogan and his Memphis Students, Twelve Woodland Nymphs, Reno and Richards, Grand Opera Trio, Hickey and Nelson, Bedini and Arthur, Will R. Rogers, Mills and Morris, Rappo Sisters, Chevalier De Loris, To-To, Dida.

### Hippodrome.

A Yankee Circus on Mars and The Raiders, with Albert Hart, Felix Haney, Bessie McCoy and others in the cast. Circus acts by Marcelline, Colonel Gaston Bordevarry, Ferry Corwey, Ronay Sisters, Les Perez, Carre's animals and others. The cold air apparatus is now in fine working order, and tons of ice are used every day to bring the temperature down to the point of absolute comfort.

## LAST WEEK'S BILLS.

Proctor's Twenty-third Street.—Will M. Cressy and Blanche Dayne headed the programme and scored an emphatic success in Mr. Cressy's new skit, Town Hall To-night. Edwin Stevens added one or two good new stories to his monologue and also sang a new song, all of which showed a desire on his part to improve what was already very good indeed. Ye Colonial Septette once again proved that they have the best musical novelty of the season. Nothing has been left undone that would add to the attractiveness of the offering, and it is a delightful treat from beginning to end. Ernest Hogan began a farewell tour in vaudeville prior to his starring venture next season in The Birth of the Minstrel. The act offered last week will be a portion of his new entertainment, and if the rest of it is as good as this vaudeville turn there is no doubt that prosperity will perch upon the Hogan banner next season. The act opens with a front scene, in which Abbie Mitchell sings "The Suwanee River," assisted by an invisible chorus. The drop is then raised, showing about twenty-five Memphis students, picturesquely attired. They are led by Will H. Dixon and sing several songs, accompanying themselves on mandolins and other instruments, the whole arrangement being most harmonious and effective. Mr. Hogan comes on later in a dress suit, and throwing his winning personality across the footlights, sings in his inimitable way a ditty called "If Peter Had Been a Colored Man." The act wound up with a lively song and dance done by Mr. Hogan, Miss Mitchell and another young woman with very nimble feet. The curtain had to be raised several times, and the act was voted one of the best seen this season. Eleanor Falk, with her tiny voice and lively, breezy manner, won several encores with "My Irish Indian" and other songs. The Lavine, Cimaron Trio, Besnah and Miller, Ben Welch, and the pictures all came in for approval. May Yohe and P. B. Strong were on very early in the bill and the fortunate latecomers were spared the ordeal of sitting through their dull sketch.

Keith's Union Square.—Henry V. Donnelly, who was handicapped by a very poor sketch when he made his debut in vaudeville at Proctor's several weeks ago, made a quick rally and went on again at Keith's last week. He reaped the reward of his industry and made a big laughing success in a farce called Mr. and Mrs. Nagg. Mr. Donnelly dispensed with a character make-up and appeared as his rotund, jolly, good-humored self. The plot of his sketch deals with a married couple who are living an ideally happy life until one day a meddling friend shakes the wife's belief in her husband and urges her to put an end to the billing and cooing that has been going on and to begin a system of nagging. The change astounds the husband, who makes up his mind that his wife has lost her reason. There are any number of funny complications, and the action is brisk and rapid enough to keep the audience laughing heartily all the time. Mr. Donnelly is to be congratulated on his good sense in discarding a bad sketch for a good one, and he should have no trouble in booking all the engagements he wishes. He was assisted by a fairly clever young woman, whose name was not on the programme. Egbert Van Alstyne and Louise Henry won their share of approval in their very neat and refined specialty, which is worthy of headline honors in any bill. Miss Henry's "Sal Skinner" specialty and her imitation of Edna May, as well as Mr. Van Alstyne's clever playing of his own compositions, brought down the house. One seldom hears such generous applause as that which followed the finish of every parody sung by Hoey and Lee. Every attempt they made to break into their dialogue was stopped by the hand-clapping of those who hungered for more parodies. Of course the comedians had fixed matters with the orchestra in a very ingenious way, but the demand for encores was spontaneous in spite of that fact. They have five or six new parodies, every one of which is a genuine hit. Emma Francis and her Arabian Whirlwinds kept things humming during their entire act. Searl and Violet Allen met with their accustomed success in The Sign Painter. Zazelle and Vernon closed the programme with their extremely amusing pantomime, The Elopement. They use special scenery with all sorts of trick doors, and the funny falls and original business were much enjoyed. Frankie St. John and Johnnie Le Fevre repeated the excellent impression they made at this house a few months ago, and were cordially welcomed. Their act is varied and pleasing, and they work hard and conscientiously. Will Rogers, who is an expert with the lasso; Mitchell and Cain, in a funny talking act; Norman D. Stell, a boy soprano in a sweet voice; Willie Gardner, who dances on roller and ice skates with much agility; Niblo and Riley, dancers, and the pictures were also in the bill.

Pastor's.—Mr. and Mrs. Gene Hughes, who arrived home a few weeks ago after another successful European tour, were the headliners. They were given a warm welcome by their many admirers, and once more demonstrated their ability as entertainers by giving a splendid performance of their perennially amusing farce, A Matrimonial Substitute. Even those who had seen the act before laughed heartily at the comedy situations, and to those who were seeing it for the first time it was a rare treat. Ullie Ackerstrom and company were an extra attraction, presenting a sketch called Our New Girl, in which Miss Ackerstrom appeared in her familiar Dutch character, as well as a woman of fashion. She was assisted by Johnnie Hoey, Harry Mantel and George Weller. They all worked very hard, especially Mr. Hoey as an excitable Frenchman, but the vehicle was so poor that their efforts counted for very little. Frank H. White and Lew Simmons reminded old timers of the good old days of minstrelsy. Monsieur Paulo and Mademoiselle Marlow were very effervescent in A French Frappe. William Cahill, with his monologue and well-told stories, kept the audience in fine humor. The Dancing Mitchells scored a big hit in their whirlwind and other dancers and were recalled several times. Other acts that helped people to forget how hot the weather was were the De Veau Twins, wooden shoe dancers; Kenney and Hollis, comedians, vocalists and impersonators; Berry and Berry, musical comedians; James and Kitty Brady, dancers and bag punchers; Henry and Francis, comedy duo; Jerry Cunningham, monologist, and vitagraph.

Hammerstein's Paradise Gardens.—Dida, in a return engagement, was the feature of a big bill. To-To, the little automaton, remained for a second week, and was more or less of a mystery. Maggie Cline sang her songs with her old time vim. Other goods acts, too well known to need comment, were given by Gillett's Dogs, McMahon's Watermelon Girls and Minstrel Maids, Patty Brothers, Sherman and De Forrest, Pat Rooney and Marion Bent, Reno and Richards, Rappo Sisters, Charles Guyer and Nellie O'Neil and Mayme Remington and her Buster Brownies.

Proctor's 125th Street.—Elita Proctor Otis played a special stock star engagement here last week, appearing at Lena Despard in As in a Looking Glass. Her impersonation met with great favor and large houses were the rule. William J. Kelly as Algy Balfour, James E. Wilson as Jack Fortinbras, Sol Aiken as Sir Thomas Gage, Beatrice Morgan as Felecia, Mary Ryan as Miss Vyse and Mathilde Deshon as Lady Balfour did excellently. Others in the cast were Robert Hill, George Eliot, Anna Stannard and Eva Randolph. The olio included Cooke and Clinton, sharpshooters, and the motion pictures.

Hippodrome.—The same old story of packed houses was told again last week, and it would seem that the house will have no difficulty in keeping open to accommodate the crowds who insist upon seeing this great entertainment. A Yankee Circus on Mars and The Raiders were continued with specialties by Marcelline, the Clarkes, Ferry Corwey, the Masettes, Sisters Ronay, Albert Carre's animals, Les Perez, Baliatzer Sisters, Powers' and Barlow's elephants, and Colonel Gaston Bordevarry, whose remarkable sharpshooting has created a sensation.

Proctor's Fifty-eighth Street.—Tennessee's Pardner proved a good drawing card and interested the patrons intensely. James Durkin as Caleb Swain was very effective and Grace Reals as Nettie Bice played most satisfactorily. Agnes Scott as Tennessee played with great charm. Robert Rogers had some good opportunities as Geewhillaker Hay, of which he took full advantage. Louise Mackintosh as Mrs. Hay was equally good. Charles Abbe as Spike, W. W. Crimmins as Asa Bice and George Howell as Amos also scored.

Proctor's Fifth Avenue.—Niobe afforded Katherine Grey an unusual opportunity to display her talent, and she succeeded in giving a charming performance of that whimsical character. Walter Erskine as the sculptor, Frank J. McIntyre as Peter Amos Dunne, H. Dudley Hawley as Phineas, Harold Hartsell as Tomkins, Helen Tracy as Helen Griffin and Grayce Scott as Hattie Griffin were all admirable. The only vaudeville diversion was furnished by the motion pictures.

Hurtig and Seamon's.—The Great Lafayette and his own company and orchestra pleased a succession of large houses. Lafayette's illusions caused a great deal of talk, and he was warmly applauded at every performance. The house closed for the season on Sunday evening.

London.—A straight vaudeville bill finished the season at this house on Saturday evening last. The entertainers were Kelly and Adams, the Evans, Revere Sisters, Mildred Gilmore, McFarland and Castano, the Macks, and the Golders.

## HURT IN AUTO CRASH.

Edward Madden, the song-writer, and his wife; Maxwell Silver, and Henry Neely were all more or less seriously injured in an automobile accident that occurred near the Brooklyn entrance of the Bridge about midnight on Sunday. They were returning from Coney Island in an automobile, and in turning out to avoid collision with a trolley car the machine ran straight into an elevated railroad pillar and was completely wrecked. Mrs. Madden was thrown on her head and badly bruised, but she refused to go to a hospital. Silver was so seriously hurt that he was taken to the hospital at once. Madden escaped with a severe shaking up. Mrs. Madden is known professionally as Dolly Jardon, and is the author of "Violette."

## WHEN WE ARE FORTY-ONE.

Burlesque in two scenes. Book and lyrics by Robert B. Smith; music by Gus Edwards. Produced June 12.

| | |
|---|---|
| Dr. Hosler | Harry Bulger |
| John de Rocks, Jr. | John McVeigh |
| George Gessler | Charles H. Prince |
| Charles Vagner | George Kelly |
| Kid Narrow | George P. Reno |
| Ted Sparks | Percy Janis |
| Digby Pipp | Harry Meehan |
| Frank Penn | James Thompson |
| Bennie | Clara Hathaway |
| Columbia Barnard | Elsie Janis |
| Anastasia Pickles | Nellie Daly |
| Marian the Maid | Nella Webb |
| Florodora Fisher | Lucille St. Claire |
| Dolly Dimples | Amy Lake |
| Lady Long-Green | Emma Carus |

The roof garden on top of the New York and Criterion theatres is usually given a new name every time it is opened. This season it is Wistaria Grove, presumably because the iron girders that support the glass roof have been concealed with wistaria vines. The work has been well done, and the place looks less like a train shed than it ever has in the past.

The opening bill consisted of several vaudeville acts and a burlesque called When We Are Forty-one. This is a hodge-podge of nonsense, of the sort that is gotten up to amuse our Summer visitors from out of town, and that is never seen on a regular stage after the dog days are over. The concoction is merely a budget of humorless gags, loosely put together, with songs introduced at every possible opportunity. About the only interesting feature, aside from some good work done by a few of the principals, was the moving picture of an automobile trip made by the characters from Times Square to Claremont, which was shown while the second scene was being set. The idea resembles the one used so successfully by Gardner and Vincent in vaudeville.

The emphatic and unquestioned hit of the performance was made by Elsie Janis, whose imitations simply took the audience by storm. Miss Janis has proved her cleverness before this, but her work shone so brightly on this occasion by contrast with her surroundings that the audience took her to their hearts in a way that showed how thoroughly her efforts were appreciated. She was forced to respond to so many encores that she had to beg off from sheer weariness, and even then she had not by any means worn out her welcome. Harry Bulger struggled manfully with the part of Dr. Hosler, and managed to win some applause with his songs. Emma Carus was in good voice, and her songs were received with some enthusiasm. Nellie Daly and Johnny McVeagh did a lively song and dance that showed them at their best.

The expected sensation of "The Girl in the Red Domino" did not materialize. The act turned out to be an ordinary mirror dance not nearly as good as Papinta's. The mysterious dancer, "especially imported from Europe," with a great flourish of trumpets, bears a striking resemblance to a performer who has been seen in this city on many occasions. The hit of the olio was made by the Navassar Girls, a combination of the Navajo Girls and the Eight Vassar Girls. Their act is a big one and is very elaborately staged. Other pleasing acts were done by Mosher, Houghton, and Mosher, Kelly and Reno, Nellie Daly and Johnny MacVeagh, Coco, the human monkey, and La Belle Theresita, a wire artist.

## WISEMAN WINS SUIT.

George H. Wiseman, a singer, through his attorney, M. Strassman, recovered a judgment for $875 last week on a trial had before Justice Delehanty and a jury in the City Court of New York against William C. Youngson, manager of the Spook Minstrels. Mr. Wiseman claimed that on April 3 his quintette of singers were engaged by Manager Youngson for the Spook Minstrels at $175 per week, to open on April 17 at Baltimore; that before the opening week Manager Youngson telegraphed Mr. Wiseman that he would continue with the quintette then with the company, saying that the expected trouble with them had been satisfactorily arranged, and that therefore he could not use Mr. Wiseman's quintette. However, he offered to pay the expenses that Mr. Wiseman had been put to. Manager Youngson contended in court that there was no actual engagement of the quintette, but that the arrangement was that their services would be required only in the event of his own quintette of singers refusing to continue with him. The verdict was in favor of the plaintiff for the full amount claimed.

## HOUDINI IN ENGLAND.

Liverpool, England, June 4.

Just a few lines this time, to let you know of some of the latest things I have managed to hear that I think will prove of some interest to Mirror readers. First of all, the New Olympia Music Hall here in Liverpool has caught on, and Mr. Stoll evidently has a winner in this place, which is more than I can say regarding his pet Coloseum in London and the Hippodrome in Manchester.

The Lyceum is going to be turned into a "once-a-night" place, and the prices will be slightly raised. The "twice-a-night" idea did not catch on in London in the West End. As you will be informed of all this London news, I will skip over to the Continent, and let you know that the Hansa Theatre in Hamburg has closed for the season and will reopen August 17. The Wintergarten, Berlin, has weakened its performances and is settling down for a cheap Summer run. Carl Edward Pollak, the Berlin agent, has purchased for his wife some of the best illusions ever presented on the stage, and will launch her as "the Greatest Lady Magician and Illusionist in the World." She will shortly make her debut in Breslau. She is the woman that presented the Magic Kettle in Germany, and was rated as extraordinarily clever with the act, though she never obtained the salary that the original Magic Kettle (Taylor's) received at the beginning of the craze in Germany.

The well-known variety theatre manager, Herr Karl F. Siwanski, of Breslau, died June 2 of heart failure. He was one of the old-time managers, and since 1888 had managed the Victoria Theatre in Breslau. He was for a short time in St. Louis, but did not do anything remarkable in America.

There seems to be trouble in the air for some one in Vienna soon. G. Grais, who will be well remembered in America, was engaged some time ago to appear at the Apollo Theatre in Vienna. His contract called for "same act as seen by Herr Dir. Tieber in Amsterdam." On Grais' arrival in Vienna what was his astonishment on seeing his act billed as "Consul, the Great Man-Monkey." He was billed as if he had possession of the brother of the "Consul" that caused so much newspaper talk. He went to the manager, Herr Tieber, and protested against this billing, but was told that it was too late for it to be changed. Grais published a letter in which he explained the affair, as he does not wish to be thought an "imitator."

An act that is causing a great deal of talk and "packing them in" is a performance called Crabtree and Bernhard's An Evening in an American Singspielhall, which is supposed to show you a cheap American "free and easy," as the Germans think they are run in the land of the free and the home of the mighty dollar. They have a stage on the stage, and some of the material that is supposed to be American is making all Germany talk.

All Europe is waiting to hear what the judges will say in Paris to Dupree and Berney, managers of the Casino de Paris, for permitting Mlle. Randle to do the "Somerset of Death" in a motor car. It seems that her uncle forced the girl to do the leap, and some people are going to prove that she tried to jump out of the window the evening before she was killed. From what the Paris papers say it looks as if some one will be severely punished; at any rate, this death will be the death-knell to all hazardous performances in France.

Josef Modle, the famous Austrian "komiker," is now managing a music hall in Karlsbad, and will have charge of it all Summer. He is the best-liked comedian in Austria, and is second to the Hungarian, Steiner, who is supposed to be better than the Berliner Otto Reutter in writing songs. Herr Steiner puts "blue" gags in his songs, so he is spoken of with a glance all around, to see who is listening. Some of his songs, they say, are so witty that they are sung in Emperor Franz Josef's palace, naturally with some of the "points" changed.

Henry de Vry has patented a new act, and it seems to be better than his old one. As he is one of the foremost men in his line I have often wondered why he has not been taken to America. The Seldoms, who were with De Vry, are to be seen in America, and for all I know may have opened already. They ought to have plenty of work there and will do well.

The trained horse that writes on a big typewriter has been engaged for England, and will appear on the Barrasford Tour. The latest novelty from the Continent is Captain Bloom, of whom I wrote in one of my earlier letters. He gives a very interesting performance with "Wireless Telegraphy."

Max Berol, manager of Konorah, the "Modern Witch," who is now our President (German Artisten Verein), has come over to England to call a special meeting so as to decide if it is advisable to have branches in England and America, also

*Photo by White, N. Y.*

FRED. H. ECKHOFF.

*Photo by White, N. Y.*

ANNA M. GORDON.

## ECKHOFF AND GORDON.

The above pictures of Fred H. Eckhoff and Anna M. Gordon show those clever entertainers as they appear in vaudeville. They have a musical comedy specialty that is out of the ordinary, in which they have met with the greatest success in the best theatres of the United States devoted to vaudeville. Mr. Eckhoff is an eccentric comedian of much talent, and his amusing antics are far above the average shown in musical turns in which comedy is used as an adjunct to melody. In addition to his ability as an entertainer he is a clever musician, and can play a number of instruments with great skill. Miss Gordon is a handsome woman and a talented musician. She understands the value of her elaborate and tasteful costuming, and has always been noted for her good judgment in this important matter as well as for her musical ability.

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It's the ACT that makes the NAME good.

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Come, Grandpa, take this shoe-brush and part sister's hair.

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The boys they talk so much about.
HURRAH FOR ST. JAMES.

"Swells from the Pacific."

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This week Keith's, Philadelphia.

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"If one thinks it is easy to stand on a basket of eggs and after trying does not succeed, you can see light footed Marvelous Le Page do it and a dozen other clever stunts with his nimble feet."—*Boston Globe*—May 9, Keith's.
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Direction GEO. HOMANS.

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There once was a baby named "Jingles,"
Who got up a game he called "ringles."
Poor "Buster" he busted,
Then got up and dusted,
And Buster with anger now tingles.
—Mr. and Mrs. Truesdell.

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SAIL FOR ENGLAND SEPTEMBER 4.

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to settle for all time the question of how the members can obtain legal protection in England.

HARRY HOUDINI.

## CRESSY WILL REST.

On Sunday night last Will M. Cressy and Blanche Dayne closed at Proctor's Twenty-third Street Theatre a season of exceptional success, even for this deservedly popular couple. Four weeks in New York at the beginning of the season, twenty-eight weeks on the Orpheum circuit, and eight weeks in New York at the end of the season make a list of dates that would be hard to beat. They will now go to their Summer home at Lake Sunapee, N. H., where they will remain until Sept. 4, when they will open at Keith's Boston house for a four weeks' engagement, followed by twenty-four more weeks of Keith time and ten weeks in New York. For the first time in his life Mr. Cressy has allowed his writing to encroach on his vacation time. He has contracted to write a one-act musical comedy for Mrs. Fred Niblo (Josephine Cohan), and will also furnish the book and lyrics of a (hoped to be) comic opera for a Broadway production in November. Still another opera by Mr. Cressy will be produced in Cleveland, July 30. Mr. Cressy still retains his four-act play, A Village Lawyer, waiting for the proper manager and production. He has had over twenty propositions to produce this play, but as they all were for the popular priced houses he has declined them. To quote Mr. Cressy: "Why should I? There are not six companies playing those houses that make the money I do. In vaudeville I have no rehearsals, no one-night stands, no worry over people, trains, theatres or weather. It is fifty minutes a day, and 'The Man in the Green Domino' every Saturday night. Me for vaudeville." Mr. Cressy says it is going to be a hard Summer for cattle and horses in New Hampshire. He has just bought a big touring car, a pair of the most awful-looking goggles, and a horn that sounds like the fog whistle on an ocean liner. Even the New Hampshire chickens will roost high when they see him coming.

## ROBERT GRAU'S NEW AGENCY.

Robert Grau has decided to establish his vaudeville booking business on a large and permanent scale, and has accordingly formed the Robert Grau Vaudeville and Theatrical Agency, which has been incorporated. Mr. Grau is President and General Manager; Simon Nahm is Vice-President and Secretary, and David Gordon is Treasurer of the concern, which is located in a splendid suite of offices in the New York Theatre Building. Mr. Grau has been an agent for headliners for several years, and up to this time has not needed a large office or any assistants in carrying on his work. For some time past he has been considering the idea of organizing an office similar to the big agencies in London, and the new firm is the result. Arrangements have been made for the handling of a very large business, and Mr. Grau will be ready at a moment's notice to supply not only headliners but acts of average merit to vaudeville managers in all parts of the country. One of the special features will be a European department for the booking of the best European acts in America and arranging European time for American performers.

## MRS. LANGTRY COMING OVER.

Negotiations were closed by cable on Sunday with Mrs. Langtry for a ten weeks' tour in vaudeville in America next season. Managers F. F. Proctor, Percy Williams, and Oscar Hammerstein combined in an offer to Mrs. Langtry, and it is said that they will pay her $2,500 a week. She will play four weeks for Proctor, three weeks for Williams, two weeks for Hammerstein, and one week in Boston, under the joint direction of the three managers interested. Rumors came over the ocean to the effect that Mrs. Langtry had been offered $1,250 a week by a London vaudeville manager, and the New York men promptly doubled the amount and secured her services. She will probably appear in a one-act play.

## KEITH WILL INVADE CONNECTICUT.

S. Z. Poli's monopoly of the vaudeville field in Connecticut will come to an end in the near future if the plans of B. F. Keith are carried out, as the originator of the continuous entertainment is contemplating the building of theatres in New Haven and Hartford. On Wednesday last A. Paul Keith visited Hartford and spent several hours in consultation with a prominent real estate dealer, looking over available property and obtaining options on plots that may be suitable for theatre purposes. Mr. Keith stated to a local reporter that if the deal is carried through, building operations will be begun immediately so that the house will be in readiness early in October. It is said that Mr. Keith was also in New Haven a few days ago looking over the ground to select a site for a Keith house in that city.

## T. NELSON DOWNS MARRIED.

Cards have been received by THE MIRROR announcing the marriage of T. Nelson Downs and Harriet Rockey at Marshalltown, Iowa, on Thursday evening, June 1. Mr. and Mrs. Downs will be at home after July 1 at 206 East Church Street, Marshalltown. Mr. Downs has not announced his plans for next season, but it is rumored that he has several surprises in store which he will show in vaudeville in due time. He has hundreds of friends in and out of the profession both in this country and in Europe who will be glad to hear of his new happiness and who will unite in wishing him and his bride every possible success.

## PICTURE MACHINE BLOWS UP.

Coney Island had a narrow escape from another big conflagration on Wednesday evening last, when a moving picture machine exploded in Lent's Music Hall, on the Bowery. There were about 400 people in the place when the machine blew up and there was a good deal of excitement while they were getting out. Edward Lewis, of New York, who was operating the machine, was badly burned and was taken to the Kings County Hospital. The flames were extinguished by the Steeplechase Park fire department before the regular firemen arrived. The loss was about $1,000.

## JOHN T. KELLY WILL STAY.

In spite of rumors to the contrary, John T. Kelly will remain in vaudeville next season. He has already booked thirty-five weeks through William Morris, commencing about Sept. 1, and will not be obliged to travel west of Chicago. In addition to Senator McFee, the skit he used last season, Mr. Kelly will present a farce called Our Irish Boarder, in which he will be assisted by four people. Just at present the comedian is enjoying the balmy breezes of Long Island at his cottage in Elmhurst.

## VAUDEVILLE IN BROOKLYN.

Last week was the opening week at the Brighton Beach Music Hall, and a good bill was in vogue. Wilfred Clarke and company as the headliners scored a splendid success, and James Harrigan in his three-part act was a close second. Harrigan's juggling, parody singing, and monologue are all good, sound hits, and he has almost enough material to fill out the place of three acts if disappointments should occur on any bill. The Great Bapoli in his clever juggling won merited applause. Others were: Bisert and Scott, Charlotte Ravenscroft, Three Le Maze Brothers, and Belle Hathaway. This week: May Robson and company, Holcombe, Curtis and Webb, Sam Elton, Cliff Gordon, Tyce and Jermon, White and Simmons, Harry Parker, and Niblo and Reilly.

Dreamland is doing good business, the best attractions being Creation, Conklin's Theatre, Parisian Maze, Touring Europe, and Hell Gate. Both here and at Luna Park many well known actors may be found acting in different capacities. Charlie Crane, Will Conklin and his brother Fred, and Edward I. Girard at Dreamland, are prominent among those who give you a hearty welcome.

At Luna Park everything is in full swing. Port Arthur, the Igorrote Village, Fire and Flames, and the Gorgers are all packing them to capacity. At Port Arthur J. O. Turner and Madeline Dupont vie with each other in attracting the most people. Mr. Turner is one of the most efficient men in the Park, and Port Arthur's success is in great part due to his indefatigable efforts. Mrs. Bessie Kohnstamm is one of Luna Park's most heralded attractions. She has charge of the Emergency Hospital, and accidents that have occurred lately might have proved fatal had it not been for her always being at "the right spot at the right time."

At the Orpheum Summer opera is still in vogue. The Wedding Day was last week's offering, with a cast composed of Dorothy Morton, Grace Orr Myers, Hattie Belle Ladd, Ivy Davis, Joseph W. Smith, John J. Rafael, Frank Wooley, and William Blaisdell. This week, The Bohemian Girl.

At Henderson's J. Francis Dooley, assisted by Dorothy Brenner and Mabel Marsh, made it interesting in a new offering composed of some catchy songs and dances. Others were: The Melani Trio, Almont and Dumont, Corona, Chester B. Johnstone, Taylor Twin Sisters, Ten Campbells, Brandow and Wiley, Paul Stephens, Mignani Family, Whangdoodle Comedy Four, Harry Breen, Esmeralda Sisters and Flower Girls, and Whalen and West. This week: Heidelberg Cadets, with H. T. Santra, Eugenie Soule, and G. E. Losee. Others were: Zimmer, Galletti's monkeys, World's Comedy Four, Petching Brothers, Paul Stephens, Mignani Family, Carmen Sisters, St. Onge Brothers, Jean Ardelle and company, Russell and Tellyne, Eddie Reeves, Axtell and Howard, and Esmeralda Sisters and company.

GEORGE TERWILLIGER.

## VAUDEVILLE JOTTINGS.

A horse that plays musical instruments is Oscar Hammerstein's latest importation for the Paradise Gardens. The animal will make its first bow on July 3.

The new baby born to Mr. and Mrs. John F. Sully recently was baptized on Sunday, June 11, at St. Agnes' Church, New York. The baby was named Vincent Clark Sully, the sponsors being John F. Clark and Elizabeth Estelle. Mr. Clark presented the youngster with a pretty diamond ring.

Orgerita Arnold, of Chicago, has gone into vaudeville, opening at Kenosha, Wis., June 19. She was prima donna with the Wills Musical Comedy co. last season. During the Summer she will tour the parks and later on will play the Western vaudeville houses.

Sunday night concerts will be given at Wistaria Grove, in which not only the regular vaudevillians will take part, but also the principal members of the cast of When We Are Forty-one.

Frank Harcourt has closed a successful season of thirty-eight weeks in stock at Houston, Tex. He has signed for next season with a road attraction.

Emma Carus has resigned the part of Lady Long Green in When We Are Forty-one at Wistaria Grove. Her place has been taken by Dorothy Morton.

Ray Von Wrede, a sister of Kuehne Beveridge, tried a sketch called Lady Muriel's Mistake at Hurtig and Seamon's Music Hall on Sunday evening last.

Among the entertainers at Freebody's Park, Newport, last week were Tom Gillen and Frank Gardner and Lottie Vincent. They were all in bathing on Sunday morning when a cry for help came from another bather, a young woman who seemed to be drowning. Miss Vincent and Mr. Gillen swam to her and after a great deal of trouble managed to get her ashore. The above facts were sent to THE MIRROR by Mr. Gillen, who gives Miss Vincent all the credit for the rescue, as he says it would have been impossible for him to have handled the struggling bather alone. The proprietor of the pavilion presented Miss Vincent with a gold pin as a memento of the occasion.

Mr. and Mrs. Alfred Kelcy and Harold Kennedy will present their new sketch, The Pipe of the Gods, for the first time next week at the Park Theatre, Bayonne, N. J.

Adamini and Taylor sailed last Wednesday via the "Majestic." They are booked to open at the Alhambra June 26, and will return to America in September for a few weeks, returning again for an indefinite tour of the European cities.

Tunis F. Dean has been engaged for the Summer season by Frederick Ingersoll, proprietor of the new $500,000 Luna Park in Pittsburgh, as business-manager. The park has only been open two weeks and is a huge success, attracting on an average 45,000 people daily.

At the benefit given at the Fourteenth Street Theatre on Sunday evening last a good sum was realized for the purpose of giving an outing to a number of destitute children. The features of the bill were the Zancigs and Millie Blanchard and co. in Zelda, a strong dramatic sketch by Finley Fauley. Miss Blanchard made a distinctly favorable impression.

Harry Thomson "Mayor of the Bowery," has added a number of new and amusing impersonations to his already long list of character studies. He has some good Summer dates booked and is also in demand for next season.

The Great Mundy Carnival Company will exhibit at London, Canada, June 19-24 in Queen's Park, for benefit of London Old Boys' Association, to raise funds for the annual reunion here week of Aug. 7-12.

Yorke and Adams finished their vaudeville season last week in Buffalo, and will soon begin rehearsing for their starring tour in Bankers and Brokers.

Thompson and Dundy have purchased the property of the Garret Mountain Land Company, at Paterson, N. J., and will convert it into an amusement park. They will also establish quarters for the animals used in Luna Park and the Hippodrome. The park will be ready for use next season.

Samuel L. Tuck will manage the Western office in Chicago of James J. Armstrong, the oldest established New York vaudeville agent. Mr. Tuck's office will be at 93 La Salle Street, where he will be pleased to welcome his friends, and where artists should call. The business methods of James J. Armstrong have made his booking office popular throughout the world, and the establishment of a Chicago office managed by a capable man should result in a big business being built up.

Lewis J. Morton has secured two clever vaudeville acts by R. F. Outcault, author of Buster Brown, which he offers for sale. Both these acts have been tried at Keith's and Proctor's and proved successful. Mr. Morton has offices in the New York Theatre Building.

## VAUDEVILLE PERFORMERS' DATES

*Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.*

Abbott and Bryant—Utahna, Ogden, Utah, 19-24.
Adamini and Taylor—Alhambra, London, Can., 19-Aug. 5.
Adams and White—Grand, Victor, Col., 19-24.
Agnew and Langweed—Merchants' Carnival, Portland, Me., 22-July 1.
Alexander, George B.—Keith's, N. Y., 19-24.
Allen, Searl and Violet—Keith's, Phila., 19-24, Keith's, Boston, 26-July 1.
Allen, Will F.—Casino, Ontario Beach, N. Y., 12-24.
Allini's Monkey—Freebody Park, Newport, R. I., 19-24.
Alpha Trio—Rocky Springs Park, Lancaster, Pa., 19-24.
Alva, Alice—Fairview Park, Dayton, O., 19-24.
American Trio—Washington Park, Bayonne, N. J., 19-24.
Angelo's Troupe—Luna Park, Cleveland, O., 19-24.
Antrim and Peters—Oakwood Park, Pittsburgh, 18-24.
Appleton and Perry—Pastor's, N. Y., 19-24.
Archer and Crocker—Washington Park, Bayonne, N. J., 19-24, Valley, Syracuse, N. Y., 26-July 1.
Ardelle, Jeanne—Henderson's, Coney Island, N. Y., 19-24.
Arevedo, Joas Joaquin—Walker's, Boston, 18-24.
Armstrong and Holly—Lake Michigan Park, Muskegon, Mich., 19-24.
Arnold, Orgerita—Bijou, Oshkosh, Wis., 19-24, O. H., Manitowoc, 26-July 1.
**ASHTON, MARGARET**—Coliseum, London, 5-July 24.
Auburns, Three—Bijou, Calumet, Mich., 19-24.
Aurora's Bears, Mlle.—Dreamland, Coney Island, N. Y.—indefinite.
Austins, Tossing—Palace, Belfast, Ire., July 3-8.
Avalos, Three—Chester Park, Cincinnati, 18-24.
Avolos, Four—Keith's, N. Y., 19-24.
Axtell and Howard—Henderson's, Coney Island, N. Y., 19-24.
Bailey and Madison—Empire, London, Eng., May 1-June 30.
Baker and Ranney—Monmouth, Revere, Mass., 19-July 1.
Baker Family—Paragon Park, Nantasket Beach, Mass., 5-24.
Baker, Ward—Keith's, N. Y., 19-24.
Ballaster Sisters—Hippodrome, N. Y.—indefinite.
Barlow's Elephants—Hippodrome, N. Y.—indefinite.
Barnes and Edwin—Ben's, Escanaba, Mich., 19-24.
Barnes and Washburn—Crystal, Omaha, 19-24.
Barr and Evans—Proctor's, Newark, N. J., 18-24.
Barrows and Lancaster—Coliseum, London, Eng., 5-July 8.
Bartletts Musical—Bijou, Duluth, Minn., 19-24.
Bean and Hamilton—Riverside Park, Montreal, Can., 18-24.
Beard, Billy—Casino, Nashville, Tenn., 1-30.
Beaumont and Hayward—Ebner's Park, Burlington, Ia., 19-24.
Bedini and Arthur—Hammerstein's, N. Y., 19-24.
Beecher and May—Easter's Park, Balto., 19-24.
Belmont, Joe—Electric Park, Balto., 19-24.
Bell, Senator Frank—Forest Park, Little Rock, Ark., 12-24.
Bentley, Irene—Hammerstein's, N. Y., 19-24.

VAUDEVILLE. VAUDEVILLE.

# CHARLES HORWITZ

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Bernard, Rhoda—Crystal Park, Leavenworth, Kan., 18-24.
Bernstein, Annie—Pastor's, N. Y., 19-24.
Bernsteins, The—Red River, Minn., 19-24, Bijou, La Crosse, Wis., 26-July 1.
Berry and Berry—Electric Park, Balto., 19-24.
Besnah and Miller—Freebody Park, Newport, R. I., 19-24.
Bevan and Desmond—Rustic, Lexington, Mass., 19-24.
Bidwell Sisters—Olympic, Chgo., 19-24.
Bingham, J. W.—Bijou, Calumet, Mich., 19-24.
Birch, John—Olympic Chgo., 19-24.
Black and McCone—Steeplechase Pier, Atlantic City, N. J., 19-24.
Blocksom and Burns—Keith's, N. Y., 19-24.
Bolo—White City, Cleveland, 19-24.
Bootblack Quartette—Pastor's, N. Y., 19-24.
Bower, Frances Cole—Forest Park, Highlands, St. Louis, 19-24.
Bowers and Curtiss—Park, St. Joe, Mo., 18-24.
Bowery Newsboys' Quartette—San Souci Park, Chgo., —indefinite.
Boylan, Arthur and Mildred—Keith's, Phila., 19-24.
Bradshaw, Charles H.—Proctor's 23d St., 19-24.
Brazil and Brazil—Farm, Toledo, O., 19-24.
Brazil, Louis—Walker's, Boston, 18-24.
Bright Brothers—Empire Tour, Eng., 12-Aug. 28.
Brittons, The—Budavara, Budapest, Austria, May 29-June 15.
Brooks, Herbert—Casino, Manhattan Beach, N. Y., 24-July 1.
Brooks, Jeanne—Springbrook Park, South Bend, Ind., 19-24.
Brosch, Mabel—Pier, Bergen Beach, L. I., 19-24.
Brown and Brown—Riverside Park, Montreal, Can., 18-24.
Brown and Wright—Ben's, Escanaba, Mich., 19-24.
Browne, Whistling Tom—Celeron, Jamestown, N. Y., 19-24.
Browning and Welp—Freebody Park, Newport, R. I., 19-24.
Bryant and Saville—Almeda Park, Butler, Pa., 19-24.
Bryson's Dogs—Riverside Park, Montreal, Can., 19-24.
Burkes, Juggling—Bijou, Fond du Lac, Wis., 19-24.
Burton and Brooks—Farm, Toledo, 18-24.
Burton and Burton—Coliseum, Terre Haute, Ind., 19-24.
Busch Family—Crystal, Milwaukee, 19-24.
Bush, Joseph—Hillsdale Park, Newark, N. J., 18-24.
Byron and Blanche—Empire, Oakland, Cal., 19-24.
Caicedo—Luna Park, Coney Island, N. Y., 12-July 8.
Campbell and Brady—Orph., Webb City, Mo., 18-24, Park, Pittsburg, Kan., 25-July 1.
Campbell, Dillon and Campbell—Ramona Park, Grand Rapids, Mich., 18-24, Riverside, Saginaw, 26-July 1.
Campbells, Ten—Henderson's, Coney Island, N. Y., 12-24.
Carillo, Leo—Keith's, Phila., 19-24.
Carmen Sisters—Henderson's, Coney Island, N. Y., 19-24.
Carney and Wagner—Washington Park, Bayonne, N. J., 19-24.
Carr and Jordan—Pastor's, N. Y., 19-24.
Carre's Animals—Hippodrome, N. Y.—indefinite.
Carroll—Alcazar, Denver—indefinite.
Carson Brothers—Lakewood Park, Waterbury, Conn., 19-24, Lake Compounce, Southington, 26-July 1.
Carter and Waters—Robinson Park, Fort Wayne, Ind., 18-24.
Carter, Mr. and Mrs. Carl—Earl, Pueblo, Col., 19-24.
Cartmell and Harris—M. H. Brighton Beach, L. I., 26-July 1.
Casad and De Verne—Crystal, Milwaukee, 19-24.
Case, Charley—Temple, Detroit, 18-24.
Casidy, Mabel—Olympic, Chgo., 19-24.
Cebello Twins—Electric Park, Detroit, 12-24.
Clark and Temple—Fischer's, Los Angeles, 19-24, Unique, Fresno, Cal., 26-July 1.
Clark, Lucy—Metropolitan, London, 26-July 15.
Clarkdonians, The—Hippodrome, N. Y.—indefinite.
Claudius and Scarlet—Woolworth's, Lancaster, Pa., 19-24.
Clifford and Orth—Bijou, Rockford, Ill., 19-24.
Cline, Maggie—Proctor's, Newark, N. J., 18-24.
Coco—Wistaria Grove, N. Y.—indefinite.
Colby and Way—Temple, Detroit, 18-24.
Cole and Clemens—Pastor's, N. Y., 19-24.
Cole and Johnson—Paris, France, 15-July 15, Palace, London, Eng., 17—indefinite.
Colgrove's Horses—Fontaine Ferry Park, Louisville, 19-24.
Collins and Hart—Tivoli, London, Eng., 12-July 31.
Collins, Tommy—Sea Breeze Park, Sea Breeze, N. J., 19-24.
Colonial Septette, Ye—Keith's, Phila., 19-24, Shea's, Buffalo, 26-July 1.
Columbians, The—Forest Park Highlands, St. Louis, 19-24.
Conchas, Paul—Forest Park, Highlands, St. Louis, 19-24.
Conlon and Hastings—Myers' Lake Casino, Canton, O., 19-24.
Connelly, Pete—Pittsburg, Kan., 18-24.
Conners and Kelly—Olympic, Chgo., 19-24.
Conway and Held—Keith's, N. Y., 19-24.
Conway and Leland—Empire, Hackney, 19-24, Empire, Cardiff, Wales, 26-July 1.
Cook and Sylvia—Olympic Park, Newark, N. J., 18-24.
Corbley and Burke—Cascade Park, New Castle, Pa., 19-24.
Cornalian, Eight—Paragon Park, Nantasket Beach, Mass., 18-24.
Coughlin, John—Keith's, Boston, 18-24.
**CRANE, MR. AND MRS. GARDNER**—Keith's, Prov., April 10—indefinite.
Crotty Trio—Lagoon, Cincinnati, 19-24.
Curtis and May—Woolworth's, Lancaster, 19-24.
Dagwell, Aurie—Keith's, N. Y., 19-24, Keith's, Boston, 26-July 1.
Dahl, Katherine—Palace, Belfast, Ire., July 3-8.
Dale and Rossi—Washington Park, Bayonne, N. J., 19-24.
Dale, Violet—Avon Park, Youngstown, O., 25-July 1.
Damm Brothers—Shea's, Buffalo, 19-24.
Day, Carita—Proctor's, Newark, N. J., 19-24.
**DAY, GEORGE W.**—Orph., 'Frisco, 26-July 8.
Daytelle, Madge—Elite, Davenport, Ia., 19-24.
De Greaus, The—Unique, Minneapolis, 19-24, Elite, Davenport, Ia., 26-July 1.
De Koe Trio—Electric Park, Balto., 19-24.
De Lion, Clement—Freebody Park, Newport, R. I., 19-24.
De Onzo Brothers—Orph., Los Angeles 19-24.
De Rossett and Excela—Lakewood Park, Waterbury, Conn., 19-24.
De Rue, Bobby—Central Park, Dunkirk, N. Y., 19-24.
De Varo, Marah—Rocky Springs Park, Lancaster, Pa., 19-24.
De Vine and William—Rocky Springs Park, Lancaster, Pa., 19-24.
Delmore and Darrell—Coney Island, Wheeling, W. Va., 19-24.
Delmore and Wilson—Paris, France, 12-July 1, Empire, Hackney, London, Eng., 3-8.
Delphino and Delmora—Proctor's 125th St., 19-24.
Dervin, J. T.—Fischer's, 'Frisco, 19-24.
Deveau, Hubert—Electric Park, Ottawa, Can., 19-24.
Dida—Woolworth's, Lancaster, Pa., 19-24.
Dida—Hammerstein's, N. Y., 19-24.
Dixon and Anger—Olympic Park, Newark, N. J., 19-24.
Dockray, Will—Lexington Park, Boston, 19-24.
Dockstader's Tabloid Minstrels—Proctor's 23d St., 19-24.
Doherty's Poodles—Hanlan's Point, Toronto, Can., 19-24.
**DOHERTY SISTERS**—Forest Park Highlands, St. Louis, 18-24.
Donovan, Fanny—Chutes, 'Frisco, 19-24.
Dooley, Bremmer and Marsh—Keith's, N. Y., 19-24.
Doone, Allen—Farm, Toledo, O., 18-24, Empire, Cambridge Springs, Pa., 26-July 1.
Dorgeval, Therese—Shea's, Buffalo, 26-July 1.
Downey, Leslie T.—Novelty, Stockton, Cal.—indefinite.
Drawee—Tivoli, London, Eng., May 15-July 31.
Drummer Quartette—Olympic Park, Newark, N. J., 18-24.
Dufault and Leavitt—A. and S., Boston, 18-24.
Duffy, Sawtelle and Duffy—Oakwood Park, Pittsburgh, 18-24.
Dumonds, Les—Liverpool, 19-24, Stratford, 26-July 1.
Dunn and Evelyn—Park, Trenton, N. J., 19-24, Pier, Atlantic City, 26-July 1.
Dupree and Dupree—Pleasure Beach, Norwalk, O., 19-24.
Earl and Wilson—Casino Park, Kalamazoo, Mich., 19-24, Sheridan Park, Highland, Ill., 26-July 1.
Edmonds, Joe—Keith's, Boston, 18-24.
Eldridge, Press—Farm, Toledo, O., 19-24, Lake Park, Canton, 26-July 1.
Ellis-Nowlin Trio—Proctor's 23d St., 19-24.
Eller, Gloie—Alcazar, Denver—indefinite.
Elton, Sam—M. H., Brighton Beach, N. Y., 19-24.
Empire City Quartette—Orph., Los Angeles, 19-July 1.
Epps Family—White City, Cleveland, 19-24.
Epworth, Doris—Shea's, Buffalo, 19-24.
Ernst Brothers—Luna Park, Cleveland, O., 19-24.
Esmeralda Sisters—Henderson's, Coney Island, N. Y., 12-24.
Evans Trio—Unique, Eau Claire, Wis., 19-24.
Everhart—Lyceum, London, June 1—Sept. 30.
Fadettes, The—Keith's, Boston—indefinite.
Fagan and Merriam—Phillips, Richmond, Ind., 19-24.
Farrell, Cuff—Southern Park, Pittsburgh, 18-24.

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Feldman and Ball—Midland, Fort Dodge, Ia., 19-24, Electric Park, Kansas City, 24-July 1.
Fentelle and Radcliffe—Coney Island, Wheeling, W. Va., 11-24.
Ferguson and Passmore—Oak Summit Park, Evansville, Ind., 18-24, Wonderland Park, Danville, Ill., 25-July 1.
Fern Comedy Four—Guvernator's, Atlantic City, N. J., May 22-Sept. 30.
Fields and Hanson—Chutes, 'Frisco, 19-24.
**FIELDS, W. C.**—Circo Parish, Madrid, Spain, 1-30, Empire, Hanley, Eng., July 3-8.
Fields, Will H.—Four Mile Creek Park, Erie, Pa., 18-24.
First, Barney—Electric Park, Kansas City, 19-24.
**FISHER, MR. AND MRS. PERKINS**—Rock Springs Park, East Liverpool, O., 19-24, Casino, Toledo, 25-July 1.
Fisher, Susie—Keith's, Phila., 19-24.
Fitzhugh, Anna—Proctor's 23d St., 19-24.
Flash—Lagoon, Cincinnati, 19-24.
Florettes, Six—Hippodrome, N. Y.—indefinite.
Folkert, Arthur D.—Crystal, Denver, 19-24.
Ford Brothers and Sisters—Hopkins' Park, Memphis, 19-24.
Fostelle and Emmett—Bennett's, London, Can., 19-24.
Fox and Hughes—Riverside Park, Boise, Ida., 11-July 15.
Foy, Eddie—Casino, Manhattan Beach, N. Y., 24-July 1.
Francis and Arabians, Emma—Keith's, Boston, 18-24.
Freeze Brothers—Fontaine Ferry Park, Louisville, Ky., 19-24.
Frosto, Charles—Stratford Park, Delaware, O., 19-24.
Galletti's Monkeys—Henderson's, Coney Island, N. Y., 19-24.
Gardner and Golden—Unique, Fresno, 19-24.
Gardner and Vincent—Lyceum, London, Eng., July 3-31.
Gardner, West and Sunshine—Guvernator's, Atlantic City, N. J., 19-24.
Gavin, Platt and Peaches—Oakford Park, Jeannette, Pa., 18-24.
Geiger, John—Lakeside Park, Canton, O., 19-24.
Genare and Theol—Dusseldorf, Germany, May 1-June 30, Hippodrome, London, Eng., July 1-Aug. 30.
Gilberta, Mlle.—Bennett's, London, Can., 19-24.
Gilday and Fox—Keith's, Phila., 19-24.
Gillette Sisters—Olympic Park, Newark, N. J., 18-24.
Girl in Red Domino—Wistaria Grove, N. Y.—indefinite.
Godfrey and Henderson—Olympic, Chgo., 19-24.
Gognoux, The—Electric Park, Newark, N. J., 18-24.
Golden and Hughes—Valley, Syracuse, N. Y., 24-July 1.
Goldman, Sam—Pastor's, N. Y., 19-24.
Goldsmith and Hoppe—Steeplechase Pier, Atlantic City, N. J., 19-24.
Goolmans, Musical—Norumbega Park, Auburndale, Mass., 19-24.

Gordon, Cliff—M. H., Brighton Beach, N. Y., 19-24.
Gordon, Belle—Woolworth's, Lancaster, Pa., 19-24.
German's Horses—Olympic Park, Newark, N. J., 19-24.
Gottlob, Mr. and Mrs.—Edison, Spokane, Wash., 19-24.
Grannan, Ila—Casino, Manhattan Beach, N. Y., 24-July 1.
Gregory and Wood—Electric Park, Newark, N. J., 19-24.
Green, William—Bijou, Manitowoc, Wis., 19-24.
Guyer and O'Neil—Proctor's 23d St., 19-24.
Hale, Willie and Francis—Hippodrome, London, Eng., 5-July 22.
Hall, Lydia—Electric Park, Newark, N. J., 18-24.
Hammond, Mr. and Mrs. Charles D.—Kansas City—indefinite.
Hardins, The—Crystal, Anderson, Ind., 19-24.
Hardon Family—Utahna, Ogden, Utah, 19-24.
Hardy—Luna Park, Cleveland, O., 19-24.
Harrington, Dan J.—Lake Compounce, Southington, Conn., 19-24.
Hart, Sadie—Cedar Point, Sandusky, O., 19-24.
Hart, Willie and Edith—Steeplechase Pier, Atlantic City, N. J., 19-24.
Haskell, Loney—Woolworth's, Lancaster, Pa., 19-24.
Hathaway, Belle—Keith's, N. Y., 19-24.
Hayman, Mr. and Mrs. Jack—Coney Island, Wheeling, W. Va., 18-24.
Hay, Unicycle—Crystal, Marion, Ind., 19-24.
Herron, Tom—Coney Island, Cincinnati, 19-24.
Heidelberg Cadets—Henderson's, Coney Island, N. Y., 18-24.
Heim Children—Star, Tacoma, Wash., 19-24.
**HELENA, EDITH**—Empire, Eng., May 1-June 25.
Hendrix and Prescott—Electric Park, Balto., 19-24.
Hengler Sisters—Proctor's, Newark, N. J., 26-July 1.
Henry and Frances—Keith's, Boston, 18-24.
Herbert and Willing—Chester Park, Cincinnati, 19-24.
Herbert's Dogs—Hammerstein's, N. Y., 19-24.
Herbert, Winifred—Electric Park, Newark, N. J., 19-24.
Hickman Brothers—Keith's, N. Y., 19-24.
Hickey and Nelson—Hammerstein's, N. Y., 19-24.
Hill and Whitaker—Pavilion, London, Eng., 12—indefinite.
Hill, Will—Luna Park, Coney Island, N. Y.—indefinite.
Hilton, Fred—Riverside Park, Eaton, Ind., 18-24, Alfresco Beach, Peoria, Ill., 25-July 1.
Hoey and Lee—Keith's, Boston, 18-24.
Hogan, Ernest—Hammerstein's, N. Y., 19-24.
Holcombe, Curtis and Webb—M. H., Brighton Beach, N. Y., 19-24.
Holman, Hayward and Holman—Rae's Park, Joplin, Mo., 19-24.
Holmes, Taylor—Keith's, Boston, 18-24.
Holmes and Waldron—Coney Island, Cincinnati, 19-24.
Hood, Sam—Crystal, Salida, Col., 19-24.
Hoover Sisters—Pastor's, N. Y., 19-24.
Howard Brothers—Coliseum, London, Eng., 5-July 15.
Howard and North—Keith's, N. Y., 19-24.
Howard, Melvin—White City, Cleveland, 19-24.
Hufford, Nick—Lagoon, Cincinnati, 19-24.
Hyde and Heath—Utahna, Ogden, Utah, 26-July 1.
Innes and Ryan—Coney Island, Wheeling, W. Va., 11-24.
Jackson and Douglas—Forest Park, Little Rock, Ark., 19-24, Gennett, Richmond, Ind., 26-July 1.
Jennings and Jewell—Bijou, Duluth, Minn., 19-24.
Johnson Trio—White City, Cleveland, 19-24.
Jones and Sutton—Monro Park, Toronto, Can., 19-24.
Juniper and Hayes—Berkshire Park, Pittsfield, Mass., 19-24.
Kartelli—Bennett's, London, Can., 19-24.
Kaufman, Reba—Alhambra, London, Eng., May 15-July 31.
Keane, J. Warren—Keith's, N. Y., 19-24.
Keenan, Frank—Keith's, Phila., 19-24.
Kelcy and Kennedy—Park, Bayonne, N. J., 26-July 1.
Kelly and Reno—Wistaria Grove, N. Y.—indefinite.
Kennedy and Rooney—Farm, Toledo, O., 18-24.
Keno, Walsh and Melrose—Keith's, Boston, 18-24.
Kent, S. Miller—Farm, Toledo, O., 19-24.
Kenton, Dorothy—English Garden, Vienna, Austria, May 22-July 31.
Kherns and Cole—Sans Souci Park, Chgo.—indefinite.
King, Will—Coney Island, Cincinnati, 19-24.
Kingsley and Lewis—Washington Park, Bayonne, N. J., 19-24.
Klein, Ott Brothers and Nicholson—Park, Chgo., 19-24, Hammerstein's, N. Y., 26-July 1.
Knickerbocker Quintette—Pastor's, N. Y., 19-24.
Kosure and Chaplin—Fischer's, 'Frisco, 19-24.
Kretore—Star, Tacoma, Wash., 19-24.
La Adelas—Weast's, Peoria, Ill., 19-24.
La Clair and West—Spring Lake Park, Trenton, N. J., 19-24.
La Croix, Paul—Crystal Park, Leavenworth, Kan., 19-24.
La Drew and La Zone—Metropolitan, Duluth, Minn., 19-24.
Lambert and Pierce—O. H., Rye Beach, N. Y., 19-24.
Lambert, Otis—A. and S., Boston, 18-24.
La Mothe Trio—Glendale Park, Nashville, Tenn., 19-24.
Lane, Arthur—Luna Park, Cleveland, May 18—indefinite.
Lane Sisters—Rocky Springs Park, Lancaster, Pa., 19-24.
Latell Brothers—Steeplechase Pier, Atlantic City, N. J., 19-24.
La Toy Brothers—Pastor's, N. Y., 19-24.
La Valls, The—Grand, Portland, Ore., 19-24.
La Vern and Cross—Olympic, Chgo., 19-24.
La Vine and Waltone—Electric Park, Kansas City, 18-July 1.
Le Barr—Star, Tacoma, Wash., 19-24.
Le Clair and Bowan—Olympic, Chgo., 18-24.
Le Clair, John—Sohmer Park, Montreal, Can., 19-24.
Le Dent, Frank—Mannion's Park, St. Louis, 18-24, Harlem Park, Rockford, Ill., 25-July 1.
Lee, Mr. and Mrs. James P.—Grand, Everett, Wash., 19-24.
Leighton, Lillian—Bijou, Marinette, Wis., 19-24.
Leon, May—Berkshire Park, Pittsfield, Mass., 19-24.
Le Page—Luna Park, Cleveland, O., 19-July 1.
Les Berrys and Cie—Indianola Park, Columbus, O., 18-24.
Leslie, George W.—Proctor's, Newark, N. J., 18-24.
Lester, Harry B.—Steeplechase Pier, Atlantic City, N. J., 19-24.
Lewis, Al.—Bijou, Calumet, Mich., 19-24.
Lewis, Alice—Southern Park, Pittsburgh, 18-24.
Libby and Trayer—Idora Park, Youngstown, O., 19-24.
Lindsay's Dogs and Monkeys—Lake Michigan Park, Muskegon, Mich., 19-24.
Liquid Air—Olympic, Chgo., 19-24.
Litchfield, Mr. and Mrs. Neil—Ingersoll Park, Des Moines, Ia., 18-24.
Litz's Dogs—Electric Park, Newark, N. J., 12-24.
Lloyd, Herbert—Shea's, Buffalo, 19-24.
Lockhart, Eugene—Riverside Park, Montreal, Can., 18-24.
Louise, Mlle.—Luna Park, Coney Island, N. Y.—indefinite.
Lukens, Four—Keith's, N. Y., 19-24.
Lutz Brothers—Casino, Manhattan Beach, N. Y., 24-July 1.
Lynotte Sisters—Valley, Syracuse, N. Y., 26-July 1.
McAvoy and May—Bennett's, London, Can., 19-24.
McBanns, Juggling—Temple, Detroit, 18-24.
McCarthy and Reine—Electric Park, Newark, N. J., 18-24.
McCauley, Joe—Unique, Minneapolis—indefinite.
McConnell Sisters—Orph., Los Angeles, 19-24.
McCune and Grant—Lakeside Park, Akron, O., 19-24.
McCusick, St. Leonard—Bennett, London, Can., 19-24.
McDermott, J. W.—Olympic, Chgo., 19-24.
McKinnon and Reed—Brookside Park, Athol, Mass., 19-24, Boom's Park, Mayflower, 26-July 1.
McVeigh and Daly—Wistaria Grove, N. Y.—indefinite.
**MACARTE SISTERS**—Hippodrome, London, Eng., 8-July 1, Empire, Sheffield 3-8.
Maddox and Melvin—Southern Park, Pittsburgh, 18-24.
Magee, Clem C.—Bijou, Marinette, Wis., 19-24.
Magee, Jack E.—Lakewood Park, Waterbury, Conn., 19-24.
Magic Kettle—Hammerstein's, N. Y., 19-24.
Magnani Family—Henderson's, Coney Island, N. Y. 19-24.
Mann and Haines—San Jose Cal., 12-24.
Mantell's Marionettes—Novelty, Oakland, Cal., 19-24.
Marco Twins—Mannion's, St. Louis, 19-24.
Marshall, the Mystic—Park, Trenton, N. J., 19-24, Pastor's, N. Y., 26-July 1.
Martine Brothers—Seguin Tour, South America, 15-Oct. 15.
Martini and Maxmillian—Temple, Detroit, 18-24.
Marvelle and Gleason—Olympic, Chgo., 19-24.
Mason's Society Belles—Ingersoll Park, Des Moines, Ia., 25-July 1.
Mathieus, Juggling—Ramona Park, Grand Rapids, Mich., 18-24, Pleasure Beach, Norwalk, O., 25-July 1.
May and Miles—Orph., Riverside Cal., 19-24.
Meakin, Lawrence and Dale—Pastor's, N. Y., 19-24.
Meek Brothers—Rocky Springs Park, Lancaster, Pa., 19-24.
Meers, The—Circus Variete, Stockholm, Sweden, 1-30.
Meier and Mora—Empire, Solloway, Eng., 19-24, Empire, Newcross, 26-July 1, Empire, Stratford, 3-8.
Melonis, Three—Sohmer Park, Montreal, Can., 18-24.
**MEREDITH SISTERS**—Stoll Tour, Eng.—indefinite.
Merritt, Raymond—Star, Muncie, Ind., 19-24.
Merritt and Rozella—Electric Park, Newark, N. J., 18-24.
Millard Brothers—Electric Park, Detroit, 19-24.
Millard, Laura—Temple, Detroit, 18-24.
Millman Trio—Sohman Park, Montreal, 19-24.
Millership Sisters—Casino, Wildwood, N. J., 19-24.
Mills and Morris—Hammerstein's, N. Y., 19-24.
Milton and De Long—Chutes, 'Frisco, 19-24.
Mitchell and Cain—Keith's, Boston, 18-24.
Mooney and Holbein—Casino, Dayton, O., 19-24.
Mora, R. T.—Steeplechase Pier, Atlantic City, N. J., 19-24.
Morris and Hoops—Temple, Detroit, 18-24.
Morton, Gertrude—Park, Dayton, O., 19-24.
Morton, James J.—Forest Park, Highlands, St. Louis, 19-24.
Murphy and Andrews—Grand, Butte, Mont., 19-24.
Mortons, Four Juggling—Ingersoll Park, Des Moines, Ia., 19-24.
Murphy and Frances—Temple, Detroit, 18-24.
Murphy and Palmer—Park, Augusta, Me., 19-24.
Murphy, Mr. and Mrs. Mark—Proctor's 23d St., 26-July 1.
Mystic Crucible—Luna Park, Cleveland, May 18—indefinite.
Navassar Troupe—Wistaria Grove, N. Y.—indefinite.
Newell and Niblo—Oak Summit Park, Evansville, Ind., 18-24, Coliseum, Terre Haute, 25-July 1.
Niblo and Riley—M. H., Brighton Beach, N. Y., 19-24.
**NIBLO, FRED**—Casino, Manhattan Beach, N. Y., 19-24.
Nina—G. O. H., Gladstone, Mich., 19-24.
O'Brien, Frank—Washington Park, Bayonne, N. J., 19-24.
Ogden, Helen—Gennett, Richmond, Ind., 19-24.
Onri, Adele Purvis—Oakwood Park, Pittsburgh, Pa., 19-24.
Oram and Oram—Bennett's, London, Can., 19-24.
Osava, The—Hanlan's Point, Toronto, Can., 19-24.
Parker's Dogs—M. H., Brighton Beach, N. Y., 19-24.
Partington and Lynch—A. and S., Boston, 18-24.
Patrice—Olympic, Chgo., 19-24.
Patty Brothers—Casino, Manhattan Beach, N. Y., 24-July 1.
Paulinetti—Coliseum, London, Eng., 19-Aug. 7.
Paul, Myrtle—Cineograph, Butte, Mont., 19-24.
Pelletier, Dora—Washington Park, Bayonne, N. J., 19-24.
Peiot, Fred and Annie—Chester Park, Cincinnati, 18-24, Farm, Zanesville, O., 25-July 1.
Peschokoff Troupe—Shea's, Buffalo, 19-24.
Petching Brothers—Henderson's, Coney Island, N. Y., 19-24.
Phelps, Orren and Minnie—Bijou, Marquette, Mich., 19-24, Godfroy's, Reed's Lake, Grand Rapids, 26-July 8.
Phroso—Bennett's, London, Can., 19-24.
Pierce and Roslyn—Fontaine Ferry Park, Louisville, Ky., 18-24.
Platte—Crump's Park, Macon, Ga., 19-24.
Powell's Marionettes—Proctor's 23d St., 19-24.
Powers and Theobald—Unique, Los Angeles, 19-24.
Powers, Mr. and Mrs. John T.—Unique, San Jose, Cal., 19-24.
Quigg, Edwards and Nickerson—Rocky Springs Park, Lancaster, Pa., 19-24.
Radford and Valentine—Lyric, Liverpool, Eng., 26-July 1, Hippodrome, Hastings, 3-8.
Raimund and Good—Vinewood Park, Topeka, Kan., 18-24, Lake Contrary Park, St. Joseph, Mo., 26-July 1.
Ramsay Sisters—Wonderland, Danville, Ill., 19-24.
Randolphs, The—Chester Park, Cincinnati, 18-24.
Rawls and Von Kaufman—Olympic, Chgo., 19-24.
Read, Al. E.—Riverside Park, Montreal, Can., 18-24.
Redford and Winchester—Fort Sheridan, Ill., 19-24.
Reeves, Eddie—Henderson's, Coney Island, N. Y., 19-24.
Reklaw, Dan—Academy of Music, Milwaukee, 18-24, Olympic, Chgo., 26-July 1.
Reno and Richards—Hammerstein's, N. Y., 19-24.
Rice and Cady—Shea's, Buffalo, 19-24.
Rice and Cohen—Orph., Los Angeles, 19-24.
Richards and Curley—A. and S., Boston, 18-24.
Riley and White—A. and S., Boston, 18-24.
Ripley, Tom—Mannion's, St. Louis, 19-24.
Robbins, Clinton and Bessie—Coney Island, Cincinnati, 19-24.
Robson, May—M. H., Brighton Beach, N. Y., 19-24.
Ronay Sisters—Hippodrome, N. Y.—indefinite.
Rooney and Bent—Proctor's, Newark, N. J., 19-24.
Rooney, Katie—Casino, Manhattan Beach, N. Y., 24-July 1.
Rosaire and Doretto—Lyceum, London, Eng., 19-July 8.
Rosar Trio—Lagoon, Cincinnati, 19-24.
Ross and Adams—Pier, Bergen Beach, L. I., 19-24.
Ross and Lewis—Hippodrome, Preston, Eng., 19-24, Hippodrome, Manchester, 26-July 1, Gaiety, Dundee, Scot., 3-8.
Rossley and Rostelle—Bijou, Escanaba, Mich., 19-24.
Roys and Roberts—Lyceum, Elizabeth, N. J., 19-24.
Rowe and Rowe—Electric Park, Detroit, 18-24.
Russell and Tillyne—Henderson's, Coney Island, N. Y., 19-24.
Ryan and Douglass—Bergman Park, Logansport, Ind., 19-24.
**SABEL, JOSEPHINE**—Paris, France—indefinite.
Samson and Delilah—Steeplechase Pier, Atlantic City, N. J., 19-24.
Santoro and Marlow—Moore's, Lima, O., 19-24.
Sato, O. K.—Kursaal, Lucerne, Switzerland, 16-30.
Savoy Quartette—O. H., Rye Beach, N. Y., 19-24.
Sawtelle and Sears—Mannion's, St. Louis, 19-24.
Schell's Lions, Mme.—Sohmer Park, Montreal, Can., 19-24.
Schmitz, Louisa—Coney Island, Cincinnati, 19-24.
Schrock and Rice—Fontaine Ferry Park, Louisville, Ky., 18-24.
Seeth, Julius—Luna Park, Coney Island—indefinite.
Selbini and Grovini—Southern Park, Pittsburgh, 18-24.
Semon, Charles F.—Casino, Manhattan Beach, N. Y., 24-July 1.
Shannons, Four—Augusta, Me., 19-24.
Sharp Brothers—Valley, Syracuse, N. Y., 26-July 1.
Shean and Warren—Proctor's 23d St., 19-24.
Sheck Brothers—Springbrook Casino, South Bend, Ind., 19-24.
Sheehan, Jack—Electric Park, Newark, N. J., 18-24.
Shields and Paul—Orph., Los Angeles, 19-July 1.
Simon and Gardner—Casino, Manhattan Beach, N. Y., 24-July 1.
Simpson, Cheridah—Shea's, Buffalo, 19-24.
Sims, Reouble—Park, Danville, Ill., 19-24.
Slapoffski, Madame—Olympic, Chgo., 19-24.
Smirl and Kessner—Shea's, Buffalo, 19-24, Temple, Detroit, 26-July 1.
Smith and Arado—Casino Park, Kalamazoo, Mich., 19-24.
**SNYDER AND BUCKLEY**—Forest Park, Highlands, St. Louis, 19-24, Fontaine Ferry Park, Louisville, 26-July 8.
Spraguellos, The—Berkshire Park, Pittsfield, Mass., 19-24.
Staley and Birbeck—Fontaine Ferry Park, Louisville, Ky., 18-24.
Stansfield, F. H.—Star, Portland, Ore., 19-24.
Stein-Eretto Family—Circo Parish, Madrid, Spain, 1-30.
Stell, Norman D.—Keith's, Boston, 18-24.
Stephens, Paul—Henderson's, Coney Island, N. Y., 12-24.
Stewart and Desmond—Pier, Bergen Beach, L. I., 19-24.
Stewart and Raymond—Olympic, Chgo., 19-24.
St. John and Le Fevre—Keith's, Phila., 19-24, Pleasure Bay, N. J., July 1—indefinite.
Stone and Lind—Keith's, Phila., 19-24.
Stone, Bell—Park, Greensburg, Pa., 19-24, Valley, Syracuse, N. Y., 26-July 1.
St. Onge Brothers—Henderson's, Coney Island, N. Y., 19-24.
Stuart and La Vardo—Vincennes Park, Vincennes, Ind., 19-24.
Stutzman, Charles E.—Hanlan's Point, Toronto, Can., 19-24.
Sully and Phelps—Crystal Park, Sedalia, Mo., 18-24.
Surazel and Razall—Bijou, Marquette, Mich., 19-24.
Swickard, Mr. and Mrs. Joseph P.—Lakemont Park, Altoona, Pa., 19-24.
Swift and Barton—Valley Syracuse, N. Y., 26-July 1.
Swinton, Anton—Electric Park, Balto., 19-24.
Sylvester, Jones and Pringle—Salt Lake City, 19-24.
Symonds, Lottie West—Lagoon, Cincinnati, 19-24.
Talbot and Rogers—Park, Springfield, O., 18-24.
Tanakas, The—Lake Michigan Park, Muskegon, Mich., 19-24.
Taylor, Bessie—Chester Park, Cincinnati, 18-24.
Taylor, Mae—Palace, Boston—indefinite.
Taylors, The—Lion Palace Roof, N. Y., 19-24.
Taylor Twins—Freebody Park, Newport, R. I., 19-24.
Teal, Raymond—Casino, Los Angeles, 5-July 1.
Teed and Lazell—Broadway, 'Frisco, 19-24.
Terry and Lambert—Empire, Leeds, Eng., 19-24.
Thardo, Claude—Bijou, Bklyn.—indefinite.
Theresita, La Belle—Wistaria Grove, N. Y.—indefinite.
Thompson and Serida—Pastor's, N. Y., 19-24.
Thorne, Mr. and Mrs. Harry—Fairyland, Paterson, N. J., 26-July 1.
Tilson, Ethel—Proctor's 125th St., 19-24.
To-To—Hammerstein's, N. Y., 5-24.
Trolley Car Trio—Proctor's, Newark, N. J., 19-24.
Troubadour Four—Merrymeeting Park, Brunswick, Me., 19-24.
Troubadours, Three—Lakeside Park, Akron, O., 18-24.
Trust and Landis—Lagoon, Cincinnati, 18-24.
Tsuda—Oakwood Park, Pittsburgh, Pa., 19-24.
Tyce and Jermon—M. H., Brighton Beach, N. Y., 19-24.
Union Gatling Guards—Freebody Park, Newport, R. I., 19-24.
Valdis Sisters—Paragon Park, Nantasket Beach, Mass., 18-24.
Valdares, Five—Temple, Detroit, 18-24.
Van, Billy—Proctor's 23d St., 19-24.
Vokes, May—Keith's, N. Y., 19-24.
Von Gofre and Cottrely—Family, Richmond, Ind., 19-24.
Wahland and Tekla—Mannion's, St. Louis, 19-25.
Waller and Magill—Lexington Park, Boston, 18-24.
Ward and Curran—Woolworth's, Lancaster, Pa., 19-24.
Warren and Gardner—Orph., Los Angeles, 19-24.
Waterbury Brothers and Tenny—Lexington Park, Boston, 18-24.
Welch, Ben—Proctor's, Newark, N. J., 18-24.
West and Van Siclen—Ingersoll Park, Des Moines, Ia., 18-24, Olympic, Chgo., 26-July 1.
Westcott, Eva—Celeron, Jamestown, N. Y., 19-24.
Weston Sisters—Pastor's, N. Y., 19-24.
Whangdoodle Comedy Four—Washington Park, Bayonne, N. J., 19-24.
Whelan and Searles—Park, Decatur, Ill., 19-24.
White and Simmons—M. H., Brighton Beach, N. Y., 19-24.
White and Stuart—Keith's, Boston, 19-24.
Whitely and Bell—Electric Park, Newark, N. J., 19-24.


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Whipple, Waldo—Lakeside Park, Skowhegan, Me., 19-24, Riverside Park, Bangor, 26-July 1.
Williams and Mayer—Empire, Freeport, Ill., 19-24.
Williams and Melburn—Pastor's, N. Y., 19-25.
Williams and Stevens—Star, Portland, Ore., 19-25.
Willis and Larkin—Wenona Beach, Bay City, Mich., 19-24.
Willis, Susanne—Wenona Beach, Mich., 18-24, Olympic, Chgo., 25-July 1.
Wilson and De Monville—Davenport, Ia., 19-24.
Winslow, Wynne—Electric Park, Balto., 19-24.
Winter, Winona—South Shields, Eng., 19-24, Marsden Rock, 26-July 1, Sunderland, 3-8.
Wolf and Zadella—Lagoon, Cincinnati, 19-24.
Woodland Nymphs—Hammerstein's, N. Y., 19-24.
World's Comedy Four—Henderson's, Coney Island, N. Y., 19-24.
Wormwood's Dogs and Monkeys—Sohmer Park, Montreal, Can., 18-24.
Yalto Duo—Proctor's, Newark, N. J., 19-24.
Yarrick, Josef—Hammerstein's, N. Y., 19-24.
**YEAMANS, ANNIE AND JENNIE**—Proctor's 23d St., 19-24.
Youngs and Brooks—Pleasure Beach, Norwalk, O., 18-24.
Young and De Vole—Olympic, Chgo., 19-24.
Young, Ollie, and Brother—Coliseum, London, Eng., May 8-June 30.
Yvette—Electric Park, Detroit, 12-24.
Zancigs, The—Keith's, N. Y., 19-24.
Zarnes, The—Keith's, Boston, 18-24.
Zel, Raymond—Unique, Sheboygan, Mich., 19-24.
Zimmer, John—Henderson's, Coney Island, N. Y., 19-24.
Zimmerman, Willy—Freebody Park, Newport, R. I., 19-24.


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## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Patrice and co. are at the Olympic this week, also Madame Slapoffski, Young and De Voie, La Veen and Cross, John Birch, Henderson and Godfrey, and liquid air experiments.——Chutes vaudeville bill: Jesse Belgard, Samuel and Amelia Cohen, Florence Smith, Frances Valentine, Marie Flanagan.——Sans Souci Park: The Paraders continues, with Lorin Howard, Arthur Kherns, Ida Emerson, and Fern Melrose.——Coliseum: Special concert 22 for the Elks' Home and the usual concerts afternoon and evening, with solos by Blanche B. Mehaffey.——Ravinia Park: Concerts every evening by Walter Damrosch's Symphony Orchestra.——Bismarck Garden: Bunge's Orchestra.——Trocadero: Battling Nelson, Nat Fields, Guy Rawson, Kitty Bingham, and May Yuir and co.——Folly: Little Egypt Burlesquers.——Items: There was a good bill at Ravinia Park last week, including hits by Mary Norman, Snyder and Buckley, Claude Gillingwater, Paul Conchas, and James J. Morton.—Boyd Coleman announces Buster's Burglar as his sketch for next season.
O. L. COLBURN.

**BOSTON, MASS.**—With an entirely new programme the Fadettes Woman's Orchestra heads the bill at Keith's this week. The other features are Clayton White and Marie Stuart, Keno, Welch and Melrose, Taylor Holmes and Hollis Chambers, Emma Francis and her Arabian Whirlwinds, Hoey and Lee, Mitchell and Cain, the Zarnes, Joe Edmonds, Herman D. Stell, John Coughlin, Henry and Francis, and the biograph.——For the olio at the Palace the engagements are the Baker Sisters, Hilton, West and Williams, May Bryant, Scanlon and Stevens, Halpin, Moore and Lorenzo, and the burlesque contingent in Duchered.——On the Lagoon stage at Paragon Park are Valdis Sisters, Eight Cornallas, and the Baker Family.——At Norumbega Park the bill is given by the Rossows, Musical Goolmans, Jimmy Wall, Charles Rossow, Hathaway and Walton, and the homograph.——Lexington Park has opened for the Summer with Will Dockray, Water Brothers and Tenney, Bella and Dot, Bevan and Desmore, Waller and Magill, and the homograph.——Austin and Stone's makes a conspicuous feature of Powell's Minstrel Maids, and vaudeville acts are given by Tom Bateman, Carrie Barry, Coppings and White, Melville and Young, and Henley and De Lome.——For the opening bill at Medford Boulevard Theatre the engagements are Gilroy, Haynes and Montgomery, Burke and Dempsey, Newell and Steele, Clark and Fiorette, Toledo and Price, and the komograph.——The Lyceum has closed for the Summer and will not be reopened until the middle of August, when the same policy will be continued.——Ringling Brothers had a tremendously big week here. After the first night, which was very wet, hundreds were turned a way at each performance. The circus was the best the Ringlings ever brought to Boston and every promise was kept.
JAY BENTON.

**PHILADELPHIA, PA.**—Keith's New Theatre week of 19 presents Ye Colonial Septette, Frank Keenan and co., Belle Hathaway's monkeys, Louis Wesley, Blocksom and Burns, Searl and Violet Allen, Howard and North, Susie Fisher, Leo Carillo, St. John and Lefevre, Arthur and Mildred Boylan and co., Gilday and Fox, Stone and Lind, biograph.——The Trocadero Theatre closed a successful season 17. The many friends of Manager Floyd Lanman gave him a farewell dinner 16.——The Lyceum is still open with a Summer stock co., with weekly change of bill. This week it is The Night Owls Beauty Show. The night business continues fairly good.——For the next two months the Quaker City furnishes free amusements at the many parks and indoor patronage will be on the decline.
S. FERNBERGER.

**JERSEY CITY, N. J.**—Washington Park, Bayonne (E. A. Schiller, mgr.): A fine bill 12-17, to good business. Appearing were the Four Nelson Comiques, Polly and Ethel Hazel, clever imitators; Barry and Wolford, good talking act; Collins and Hawley, wooden shoe dancers; Rose Stevens, good singer; James Horan, fine monologue; Danie Sisters, acrobatic dancers; Golden and Hughes, black-face comedians. Booked 19-24: Julia Kingsley and Nelson Lewis, American Trio, Dora Pelletier, Frank O'Brien, Archer and Crocker, Dale and Rossi, the Wangdoodle Quintette, and Carney and Wagner.——Items: Moving pictures are on exhibition at Washington Park Sunday evenings.—Lizzie Freligh, of the Bowery Burlesquers, had a benefit at the Bijou 15 to good patronage.
WALTER C. SMITH.

**KANSAS CITY, MO.**—An excellent bill at Hopkins' Forest Park 11-17 drew large crowds. The Marco Twins were the headliners, while others are Klein, Ott Brothers and Nicholson, Avery Strakosch, Tom Ripley, and Leonard and Barnard, all of whom pleased immensely.——In the German Village at Electric Park 11-17 a bill of four numbers scored heavily with the large crowds. Coakley and McBride held the place of honor, while other turns by the Sisters Mack, Martin Brothers, and Garrity Sisters were scarcely less well received.——In the Summer theatre at Fairmount Park the vaudeville bill included Neal Abel, Earl Flynn, Bert Granville, Gus Rapier, and Wells Brothers, all of whom were well received. Business good.
D. KEEDY CAMPBELL.

**PITTSBURGH, PA.**—The parks are now having their inning, as all of the playhouses have closed.——Luna Park is attracting crowds every day and night and, as predicted, it will be a great success. Banda Napoli is the musical feature of this week, and the Bickett Family, aerial performers, and Minting the Marvel are the chief outdoor attractions.——At Kennywood, besides the regular band concerts, Professor Smith, juggler, is the only special feature.——Southern: Selbini and Grovini, Alice Lewis, Maddox and Melvin, and Cliff Farrell form the bill.——Oakwood: Adele Purvis Onri, Harry Tsuda, Duffy, Sawtelle and Duffy, and Antrim and Peters make up the bill.
ALBERT S. L. HEWES.

**LOS ANGELES, CAL.**—Orpheum (Clarence Drown, mgr.): The big card week 5-11 was Della Fox. Mabelle Adams is original in her line as a character violinist. Barry and Halvers were well received. The rest of the bill contained as holdovers Burke, La Rue and their Inky Boys, Henri French, John Birch, the man with the hats, and Emmett Corrigan and co.——Item: the Angelus Theatre, a 10-cent house recently started on Main street, closed last night when the performers struck for their salari s. This is not to be wondered at when one considers there are about a half dozen of these houses running here.
DON W. CARLTON.

**SAN FRANCISCO, CAL.**—Orpheum 4-11: John Ford and Mayme Gerue and the Daisy Girls, Marvelous Merrills, Shields and Paul, Empire Quartette, Warren and Gardner, Sisters McConnell, John C. Rice and Sally Cohen, pictures, and the delightful La Jolie Titcomb.——At the Chutes 4-11: De Onzo Brothers, Les Dahlias, William Tomkins, Danny Mann and Lola Haines, Three Leander Brothers, Trask and Rogers, Charles Bigney, and the animatiscope.——Fischer's 4-11: Henry Lee is still the headliner, and drawing a big audience at every performance. The balance of the bill is strong.
OSCAR SIDNEY FRANK.

**CLEVELAND, O.**—The Star Theatre will close one of the most successful seasons in its history with Wine, Woman and Song 19-24.——The White City on the Lake has met with approval from the start and it will be one of the most popular places of Summer amusement, as it is a very attractive resort, situated on a bluff overlooking Lake Erie. Bostock's Animal Arena is one of the main attractions.——The features at Luna Park 19-24 are Bolo, Melvin Howard, Le Page, Epps Family, and Victor's Royal Italian Band.
WILLIAM CRASTON.

**COLUMBUS, O.**—Olentangy Park Theatre (W. W. Prosser, mgr.): Creatore's Italian Band is at the Casino week 12-18 and is attracting fair'y good business. It is booked for week 19-25. The vaudeville bill that was playing the Casino has been transferred to Fair Japan.——Indianola Park (C. E. Miles, mgr.): Business at this new park has been very good since the opening, when 17,000 paid admissions were taken in. The open air vaudeville bill still attracts. The Troupe D'Gilmour and Seneff's Ladies' Military Band are the headliners.
JOSEPH R. HAGUE.

**TOLEDO, O.**—The Byron Douglas Stock co. closed its season at the Arcade 17, with Pink Dominoes.——The Farm bill for the week 11-17 included Tom Browne, John Geiger, Eckert and Berg, Eva Westcott, Charley Case, and Valvero.——At the Casino were: Davis and Macauley, Dollar Troupe, Big Three Minstrels, Casey and Le Clair, Falardo and Mooney, and Holbein. The weather is warming up and business was fair.
C. M. EDSON.

**DENVER, COL.**—Manhattan Beach 10-17: Mr. and Mrs. Neil Litchfield, Ameta, Sam Du Vries, Zoa Matthews, Leo Ingham.——Crystal 10-17: Four Duffies, Foulkert, Seaman and Rogers, Three Hylands, Mildred, Carver and Carver.——The vaudeville theatre at Elitch's Gardens is drawing well.
MARY ALKIRE BELL.

**WASHINGTON, D. C.**—The last week of the season at Kernan's Lyceum Theatre commences 19 with Miner's Americans, presenting Palfrey and Barton, Davis and Rosalie, Emma Myers, Del A. Phone, Lola Bigner, and Lillie Stevens. The house will reopen July 31, two weeks earlier than already announced.
JOHN T. WARDE.

**BUFFALO, N. Y.**—Shea's week 12 offered Frank Keenan and co., Sam Elton, Rice Family, Williams Trio, Mildare, Yorke and Adams, Laura Millward, Valdare Family.——Lafayette Theatre week 12 presented Wine, Woman and Song, headed by Bonita. Good business.
P. T. O'CONNOR.

**NEWARK, N. J.**—Proctor's week 12-18: Carleton Macy and Maud Edna Hall, Ward and Curran, Billy Van, Allini's monkey, Howard and North, Wills and Hassan, De Haven and co., V. P. Woodward.
GEORGE S. APPLEGATE.

**BALTIMORE, MD.**—The Broadway Burlesquers make the Monumental popular for those that cannot get out of the city. There is an olio by Fields and Wooley, Craigs, Young Brothers, Kennedy and Evans, Tascott, and Charles Falk.
HAROLD RUTLEDGE.

**LANCASTER, PA.**—Woolworth Roof Garden


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(John B. Peoples, mgr.): Business largest of the season 12-17, and the following bill a strong attraction: Powell's marionettes, Julia Kingsley and Nelson Lewis, John Le Clair, Harper, Desmond and Bailey, Messenger Boys' Trio, Walter Daniels, Katherine Nelson. For 19-24: Dida, Ward and Curran, Loney Haskell, Claudius and Scarlet, Belle Gordon, Curtis and May.——Rocky Springs Park Theatre (Edward Mozart, mgr.): Fine weather and big business 12-17, and the following bill was very popular: Hilton-Hoeffler Troupe, Metropolitan Ladies' Quartette, Trolley Car Trio, Hedrix and Prescott, Short and Shorty, Hawthorn and Burt. For 19-24: Lane Sisters, Quigg, Edwards and Nickerson, Marsh De Varo and Wife, Devine and Williams, Alpha Trio, Mack Brothers.

**WAUKEGAN, ILL.**—Highland Park, Ravinia Theatre (J. J. Murdock, mgr.): Week 5 The Girl with the Auburn Hair, Henrietta Deserris, Pewitt, Press Eldridge, Five Mowatts, Polk and Kollins, and the Sleepers attracted good houses. Week 12: Mary Norman, Claude Gillingwater and co., Paul Conchas, James J. Morton, Snyder and Buckley, Doherty Sisters. North Shore Country Fair, held in the Rivinia Park grounds 9, 10, attracted large business. Walter Damrosch and the New York Symphony Orchestra open five weeks' season 17 every afternoon and evening.——Fort Sheridan Park Theatre (J. J. Murdock, mgr.): Same bill as last week attracted large crowds. Bill 12-17: Flo Adler, Sheck Brothers, John A. West, Mexican Trio, and the biograph. Business good.

**PATERSON, N. J.**—Orpheum (A. Franz Lenz, mgr.): A good vaudeville bill to crowded houses 12-17. Walter E. Perkins and co. were the Star feature and pleased in a clever sketch.——Fairyland (Melville and Shultheiser, mgrs.): Presented Six Fairyland Girls, Rayno's terriers, De Fay Sisters, Marlin and Quigg, and Harry Le Clair to good business. Co. pleased.——Carnival Grounds drew record-breaking crowds 7-17, with Tommy Donnelly's Metropolitan Minstrels, under the management of Jack W. Stokes. Olio: Tommy Donnelly, Nick Glynn, Albert Tint, George Brown, Norman Stanley, Frank M. Decker, Le Baron and Toledo, Dygert and Scanlon, Hilbert and Rogers, Harry Voudell, and C. G. Clifford. Business was big, and the co. duplicated former successes.

**BUTTE, MONT.**—Pavilion Theatre (Charles E. Alsop, mgr.): Week of 11-17: Byron and Langdon, Pavilla Family, Fields and Darr, Mustard and Cook William Woolfall, Cynthia Pavilla, and pictures.——Grand Opera House (Dick P. Sutton, mgr.): The local press announces 11 that vaudeville will be discontinued at this house Aug. 20 or 21, and burlesque substituted, furnished by the Empire circuit, bookings for same for the season having been completed.——Family Theatre (H. M. Peckham, mgr.): Week of 11: Steven, Fitzpatrick and co., Mack and Mack, Hulgel Brothers, Courtright and Lee, Robert and Dumont, John M. Golden, Myrtle Paul, and kinodrome.——Items: The Floto Circus 6 played to two capacity houses.—Norris and Rowe 20.

**NEWPORT, R. I.**—Sheedy's Freebody Park Theatre (Charles E. Cook, mgr.): An excellent bill week 12 comprised Gardner and Vincent, Bedini and Arthur, De Kock Trio, the Holdsworths, Tom Gillen, McLain Sisters, Davis and Walker, and the Great Canora. Warm weather drew excellent and enthusiastic houses. Week 19: Union Gatling Guards, Willy Zimmerman, Albini's monkey, Taylor Sisters, Beanah and Miller, Clement De Leon, Browning, Welp and Frankel, and vitagraph.——Item: The men of the co. in present week's bill, under the name of Bedini's Comedians, will play a ball game 16 with the local F. M. J. A. team.

**LONDON, CAN.**—Bennett's Theatre (C. W. Bennett, prop.; J. H. Aloz, local mgr.): The Three Evans Sisters, Willig and Larkin, Eloise Mortimer, the Prampkins O'Brien and Dunlo, McEvoy and May, Theodore Babcock and Frank Mostyn Kelly, and the cineograph made up a first-class bill 12-17. The attendance has fallen off a little. 19-24: Phroso, Indian Congress, Oram and Oram, Kartelli Fostelle and Emmett, Mlle. Gilberta, St. Leon and McCusick, McEvoy and May (retained), and new pictures. This house will close 24 for alterations and will reopen Aug. 7. Manager Bennett and Mrs. Bennett have left for New York on business.

**MAHANOY CITY, PA.**—Family Theatre (Harry D'Esta, res. mgr.): Good houses ruled 12-17 and bill pleased. Included are: Grere and Green, Mlle. Latina, Dixon, Bowers and Dixon, Meritt and Rosella, Ali and Payser, pictures. For 19-24: Bijou Comedy Four, Lorraine and Gandy, Milt and Maude Wood, De Estelle Sisters, and J. W. Sherry.——Item: Manager Harry D'Esta, who has piloted the Family Theatre into paths of popularity and prosperity since its opening, resigned to manage the Johnstown Flood at Atlantic City for the Summer. He will return in September to direct a circuit of vaudeville houses in this region in which he is personally interested.

**SANDUSKY, O.**—Cedar Point (George A. Boeckling, mgr.): This popular resort was opened 10 with numerous additions and improvements. The new hotel called The Breakers, located on the lake side, has over 600 rooms. Bill week of 10-17: McIntyre and McAvoy, Leonhart, Jessika, Campbell, Dillon and Campbell, and kinodrome.——Johnson's Island (Charles L. Goodsite, mgr.): This historical island has again been converted into a Summer resort. The Pavilion Stock co. in Hoyt's A Texas Steer opens a week's engagement 14.

**FORT WAYNE, IND.**—Robinson Park Theatre (George H. Fisher, mgr.): Opening week May 28-3; excellent bill; played to good business. Annie Abbott, Carl and Wilson, Hammond and Forrester, Andy Rice, and Foster and Foster. Week 4-10: La Carmantella and St. Claire Sisters, Charles Murray, Daisy Harcourt, Mills and Burns, and Dixon, Burt and Leon. Good business entire week. City Packard Band 28-4; gave excellent concerts and drew big crowds.

**PEORIA, ILL.**—Al Fresco Park opened 10; doing a tremendous business. Besides permanent attractions the park had week of 10-17: Charles Young, Professor McMahon, Sturant and Levaldo, and Walburn and Whitney.——Weast (C. F. Barston, mgr.): American Newsboy Quartette, Bentham and Freeman, Neola, Lindstrom and Anderson, and Lucy and Lucier. Bill and attendance good. Jacobs' (A. F. Jacobs, prop.): Business excellent.

**SPRINGFIELD, O.**—Spring Grove Casino (Tom Powell, mgr.): Week 11-17: Latimore and Leigh, Chinese Johnnie Williams, the Pelots, Gertrude Horton, J. McDonald, and kinetoscope to good patronage.


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18-24: Talbot and Rogers, George Hussey, the Mandels, May Evans, Alice Alva, and Jones and Walton.——The Orpheum closed for the season 10.

**RICHMOND, IND.**—Gennett Theatre (Swisher and Beitzel, mgrs.): Week 12-17: Viola Napp, Holmes and Waldon, Earnest Renk, De Varo and Curtis, Amy Demaris and Ada Orlando, Sawtelle and Sears, and pictures pleased very good business.——New Phillips Theatre (O. G. Murray, mgr.): Closed 10. Will reopen Aug. 1.

**TERRE HAUTE, IND.**—The Coliseum (Brennan Brothers, mgrs.): Week 4-10 bill consisted of Carter and Watson co. in The Wise Mr. Conn, Dacey, Chase and Adair, Lee and Chapman, Lester and Moore, Andy Rice, illustrated songs by local talent, and pictures. The Coliseum closed 10 until latter part of August.

**WINNIPEG, MAN.**—Dominion Theatre (M. Kyle, mgr.): The Three Walseys made a hit week 5-10. Pettingill and Burns, Cunningham and Geneva, Count de Bretz, and Leonard and Susie Fulton to capacity business.——Unique Theatre (Nash and Burrows, mgrs.): Billy Hall and Jennie Colburn, Sullivan and Faunce, the De Greaus, and L. O. Whittier.

**MUSKEGON, MICH.**—Lake Michigan Park (W. A. Reynolds, mgr.): La Veen and Cross, Earl and Wilson, the Rexos, Rannetta and Be Lair, Dan Rocklaw 11-17, pleasing good business. 19-24: Armstrong and Holly, the Tanakas, and Lindsay's dogs and monkeys.

**COLORADO SPRINGS, COL.**—Empire Theatre (Charles Alphin, mgr.): This house has changed management and the best bill of the season was presented week 5-10: Abbott and Bryant, Neff and Miller Twins, Jeancon Oneda, Sam Hood, Chester, McNamee, the Callahans, and the biograph to capacity nightly.

**BLOOMINGTON, ILL.**—Castle Theatre (Gillingham Brothers, mgrs.): Week 12: Three Musical Sheltons, Henrietta Greeness, Mortimer Bassett, Sawtelle and Sears, Herbert and Willing, kinetograph and Royer and French. Fair bill to light business. This is the closing week of the season.

**RENO, NEV.**—Grand Theatre (Al. G. Cliff, mgr.): Extra good bill week 4 included Mantell's marionettes, Richard Lester, La Bord and Ryerson, Emma O'Neill, Russell and Devinne, Maude Caine, and pictures. Good business; pleased houses.

**CEDAR RAPIDS, IA.**—People's Theatre (Ray W. Fay, mgr.): Charles and Jennie Walsh, Mac Delma, Ring and Williams, Ray W. Fay, Frank W. Burns, and polyscope 12-18. Good bill; poor business.

**ATLANTIC CITY, N. J.**—Steeplechase Pier (G. W. Clement, mgr.): Week of 19: La Tell Brothers, Sansone and Delila, Harry B. Lester, Goldsmith and Hoppe, Willie and Edith Hart, Black and McCone, R. T. Mora, and vitagraph.

**OKLAHOMA CITY, OKLA.**—Delmar Garden (C. W. Sister, mgr.): The Columbia Opera co. in Said Pasha 4-6, Dorothy 7-10; pleased good business.——Item: The performance 10 was a special for the National Editorial Association.

**RACINE, WIS.**—Bijou Theatre (W. C. Tiede, mgr.): Capacity houses at all performances. Bill week 5-12: Beaumont and Hayward, De Aertyne, William Gross, Dorse Troupe, Frank Bowman, Fish and Allyn, Ernie Selby, and Cannons and Kelley.

**SAN DIEGO, CAL.**—Pickwick Theatre (Palmer and Fulkerson, lessees and mgrs.): Week 5 Calvano, the Lucifers and Emily Lee, Wilson, Reese and Sims, the Donnellas, Cox Family. Large houses.

**MINNEAPOLIS, MINN.**—The Unique bill for week 14 was Jesse Green, La Dow and La Rene, Irene Little, the Pirris, Pettingill and Burns, Kittie Trio, and the pictures.——Orpheum and Dewey dark.

**OTTUMWA, IA.**—West End Heights Park (B. Christy, mgr.): Week 5-12: Zenos, Madge Dartell, W. E. Cross, Dayton Sisters, Clara Christy, and kinetoscope. Very good bill.

**QUINCY, ILL.**—Bijou (Patrick and McConnell, mgrs.): Week 5-12: Marie Laurens, Goldsmith and Doyle, Charles Banks, the Dupreez, Ana Mae Liebig, and the Bijougraph.

**SHEBOYGAN, WIS.**—Unique (A. H. Friese, mgr.): Rockaway and Conway, Josephine Jacoby, Juggling Brooks, Frank Emmerson, Brothers De Van, and biograph week 12-17; good business.

**OTTAWA, CAN.**—The vaudeville bill at Britannia-on-the-Bay for the week 12-17 includes Schaefer and Reed, the Great Marseilles, Williams and Hawthorne and pictures.

**ELMIRA, N. Y.**—Rialto (F. W. McConnell, mgr.): Bill 12-17: McKeever and Sandry, James R. Purvis, Blanche Loring, Fannie May, Lillian Hall, James Proudlove, and biograph; excellent business.

## THE THEATRICAL TRUST.

### Newspapers Throughout the Country Assail Its Purpose and Methods.

*Providence Journal.*

That the Syndicate members are not able to furnish companies for the theatres controlled by them is very obvious this year. It is not necessary to go outside of Providence for proof of this statement. The leading theatre of this city was closed recently on a Saturday for a week and a half, presumably because there was nothing to send here. If this were the first failure of the Syndicate to keep the theatre open the public might be more tolerant of the policy of repression; but the fact that it has been closed repeatedly during the best part of the season is very suggestive of the pernicious effects of the methods which deprive local theatregoers of the pleasure of seeing artists who refuse to pay tribute to one of the most obnoxious of combinations or to accept the low standards of mere money changers. In other words, the owner of the theatre is not permitted to engage an artist like Mrs. Fiske when the Syndicate has nothing to offer; the implied threat of the Syndicate to drive him out of business if he presumes to make an occasional booking is sufficient to convince him of the wisdom of professing to be pleased with a season divided between indifferent productions and closed doors.

**A Wail from the West.**

*Fort Scott, Kan., Tribune.*

Theatrical entertainment is not a necessity of life, says the Kansas City *Star*, editorially. For this reason the public generally has not been so vitally concerned in the operations of the Theatrical Trust as in the workings of some other combines. Yet playgoing is a very popular diversion, and those things that pertain to the limiting or the vitiating of amusements should interest the people generally. The Klaw and Erlanger combination has had things pretty much its own way for a long time. It has owned or leased enough Eastern theatres to keep most of the best attractions in its own Eastern houses, thus cutting out the rest of the country from the enjoyment of many of the best productions. For such bookings as it makes throughout the country it has exacted double commissions—collecting from both the companies and the theatre managers. And in the matter of fighting competition it has employed Rockefeller methods, as far as they may be applied to the theatrical business.

**Calls for Government Inquiry.**

*Memphis Commercial Appeal.*

It is to be hoped that the report that the Government is going to investigate the Theatrical Trust is true, so that the public may get at all the facts. It is charged that every theatre manager in the United States who plays attractions booked by the Trust has to pay five per cent. of his receipts every week to the Trust for the privilege of running his theatre; and that every attraction playing in such a theatre has to pay a certain percentage for the privilege of playing therein. In the case of David Belasco, he had to divide his profits on The Auctioneer with Klaw and Erlanger for the privilege of getting booked on the road. The only defense of the Trust of any validity is that made by Mr. Klaw, who says that under the present system attractions do not conflict with one another, and that the local managers generally make money. It ought, however, to be possible to arrange a system that would not allow a firm in New York to get an unearned rake-off from nearly every theatre in the United States.

**In Cincinnati.**

*Cincinnati Commercial Tribune.*

The Theatrical Trust has made Cincinnati one of its safest towns, and it is now impossible to book plays or attractions of a worthy order for any new house that might be built without some sort of a compromise, which is not easily to be secured, with this mighty power so completely in control of the theatrical business of the country.

**Hard on St. Louis.**

*St. Louis Mirror.*

Thank heaven, the present theatrical season in St. Louis is ended! No community ever had such a course of rotten shows as has been ours, with but a very few exceptions, since the World's Fair. Everything new didn't reach us, but, mostly, deliberately skipped us. The Theatrical Trust is tougher on St. Louis than on any other first-class town in the country.

**Should Be Smashed.**

*New Brunswick, N. J., News.*

The theatre ought to be a matter of concern to intelligent Americans. A way ought to be found to restore it to its rightful place as the reflector of life and manners, and an exponent of the good, the true, the beautiful and the humorous. The combine must be smashed by a combination of the law and the public.

**A Simple Lesson.**

*Boston Record.*

The lesson is simple: If the public persists in refusing to pay liberally for unsatisfactory offerings the Syndicate may see the wisdom of abolishing the conditions which have discouraged individual effort in the theatrical world. But if the public does not, the dose will grow worse each year.

**In It for the Money.**

*Boston Record.*

The testimony that the net profits of the Theatrical Syndicate for the season of 1901-02 were $227,675 disposes of any idea that the members are sacrificing property to their campaign to uphold the drama.

**No Wonder.**

*Colorado Springs Telegraph.*

No wonder the Theatrical Trust is very strenuous of its rights and very intolerant of the rights of others. Its net gains for a single year have never been less than $100,000, which goes largely into the pockets of Klaw and Erlanger.

**Is It?**

*Pittsburgh Dispatch.*

From the testimony we gather that it is not a Theatrical Trust. It is simply a "gentlemen's agreement," accompanied by the usual absence of the gentlemen.

**Avariciousness Responsible.**

*Indianapolis, Ind., News.*

The avariciousness of the box-office is responsible for the cheap and vulgar performances that have flooded the country, and most box-offices come under the direct control of the Syndicate.

**They Were Halcyon Days.**

*Chicago Herald.*

Magnate Erlanger refers to $20,000 as only "about enough to buy chewing gum." These must be halcyon days in the Theatrical Syndicate business.

**And Dear at That!**

*New Orleans, La., Item.*

By the time David Belasco gets through with the Theatrical Trust it will look like Uncle Tom's Cabin at 10, 20 and 30.

**An Illuminative Drama.**

*Rochester, N. Y., Post-Express.*

David Belasco ought to engage Tom Lawson to dramatize the illuminative case of Belasco versus the Theatrical Syndicate.

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